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DICTIONARY

OF

Violin Makers

OLD AND MODERN.

PRINTED IN FRANCE

ANTONIVS STRADIVARIVS.
A. Chabal

HENRI POIDRAS
EXPERT

Critical & Documentary

DICTIONARY

OF

Violin Makers

OLD AND MODERN

TRANSLATED BY ARNOLD SEWELL

THIRTY-SIX PLATES EXCLUSIVE OF TEXT

Illustrations by A. CHALAT

Letter-Preface by M. PAUL PARAY, director of the Concerts Lamoureux

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This book is dedicated to the memory of my dear father and Master, Cyrille Poidras.

H. P.

Concerts Lamoureux

ADMINISTRATION :

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PARIS (IXe)

TÉL. GUT. 32-38

Paris, 30 th. October, 1923.

Dear Sir,

I predict a great success for your excellent work.

Artists and lutherie amateurs will be thankful to you for publishing your interesting observations.

Personally I congratulate you for having, once more, placed your experience at the service of Art.

Believe me, dear sir, to remain.

Yours sincerely.

Paul Paray.

PREFACE

It should not be difficult for the Author to introduce this work to the public on account of the fascinating subject with which it is concerned. If our foreword betrays the difficulty as well as the magnitude of the task itself, the rarity of documentary works on makers must be our sole motive and excuse for undertaking it.

There is an unquestionable scarcity of books of this kind, such as amateurs might desire to possess in order to have at hand an easy system of reference, and to be able to form an opinion upon the style, manner, process, quality of materials, shade and nature of varnishes, dates, etc. Indeed, such publications are practically non-existent and at all events can only be acquired at exorbitant prices, beyond the reach of the majority of the ever increasing number of lovers of the noble art. The publication of « The Dictionary of Violin Makers » is thus justified.

For many years past we have been urged to compile a volume containing our own observations upon a very large number of instruments which we have been in a position to handle during the last quarter of a century.

For biographical details, we have drawn from the most authentic sources. In short, we have done our utmost to produce a work, which, although not perfect, is nevertheless conscientious, and we submit it to the public in the same spirit as it was conceived, out of a very deep love of our art.

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It is fitting that the reader should know exactly what to expect from our efforts : the following lines will enlighten him as to its full compass.

First of all, we have endeavoured to present all technical details in a most concise form. Secondly, we must point out that all indications supplied by us, indispensable in the close study of the instrument, concerning its form, the materials employed, substance and colour of varnish, etc., constitute information of an abstract nature which must be supplemented by personal knowledge and experience in order to distinguish with certainty the original from the copy, to fix the family of the instrument, its attributes and category. This is a science, acquired only by repeated observations and experience, and belongs to the expert. It is to him we must turn without hesitation when, despite our own knowledge, however clear, the slightest doubt arises as to the real origin of a rare specimen in our possession. In this volume, we have been careful to mention the names of the most competent experts and we remain at the reader's service, should he require any further information on this subject.

It must be mentioned that our appreciation of a maker's work is given solely from an artistic standpoint, exclusive of its commercial value. Fiddle-making is therefore dealt with from the technical point of view, it being granted that the commercial value is fixed by many considerations, varying with every instrument. Had we given such indications, they would only have been misleading, as, having in mind certain instruments, it does not necessarily follow that such indications would have applied to those in the possession of the reader.

Take for example two old instruments, the one French and the other Italian. Although by their workmanship they may belong to the same category, they have not by any means the same monetary value. Consider also a number of instruments by one maker. We know that they may differ totally in their style, workmanship, etc., according to the period of the maker's output at which they were made. In quoting a price, the ruling factor is undoubtedly the *state of preservation* of an instrument.

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Despite certain restrictions our documentation will not be found scanty, on the contrary we have extended it as far as possible and also given to modern work the place it deserves. This is likely to re-open the famous and everlasting debate upon old and modern instruments and it is without prejudice and with an open mind that we shall ask the reader's permission to mention our own point of view. This in a measure will determine the place that both old and modern makers occupy in this book.

The solution of this burning question interests amateurs as well as professionals and it is not surprising that competitive auditions should have taken place from time to time.

The tone qualities of the old instruments, independently of their construction, are due to natural maturing of wood and varnish and to the repeated vibrations to which they have been subjected during a number of years, rendering them more sensitive and susceptible of an easier emission of sound. Fairly recent experiments have proved that very light vibrations repeated a great many times will entirely change the nature of steel. Their effect upon wood is certainly considerable and in his book *The Violins of Cremona*, published in 1898, M. Mordret, civil engineer, of Rouen, expresses this currently recognised fact :

« I insist upon the use of a good instrument and maintain that, played for a long time, it preserves the stamp of the master's talent and a sort of aptitude to reproduce the style of execution to which it has been accustomed. » — Mordret.

We do not wish to pretend that use and time are sufficient to make a violin good. A violin may be good almost at the outset of its existence, on the other hand a bad violin may remain such for centuries. But a good violin played well for a long time will acquire « finesses » of which an instrument of recent fabrication is devoid.

Is this not the very reason why for over a century old instruments have been given preference by artists for the personal satisfaction they procure through easily obtained response to imperceptible finesses of execution ?

Celebrated virtuosi, contemporaries of Lupot, Aldric, Gand, Vuillaume and other reputed makers whose instruments are now much sought for their beauty and qualities, since acquired, owed part of their success to the marvellous Italians on which they played the Beethoven, Mozart, and Mendelssohn concertos.

Viotti, Kreutzer, Rode, Baillot, Allard, Dancla, Joachim, Massart, Sarasate, Vieuxtemps, Maurin, Piatti, Servais, Wilhelmy, Franchomme, Davidoff, de Loys and many others played on Stradivarius. Guarnerius del Gésu was favoured by Paganini, Allard, Sainton, etc. Theresa Milanollo played on a Carlo Bergonzi. De Beriot and Leonard were fond of their Maggini.

Even now, with a few exceptions, known and talented violinists and 'cellists play on instruments by similar makers. Eugene Ysaye, Jacques Thibaud, Kubelik, triumph with their Stradivarius. André Hekking has a great love for his Montagnana.

Ourselves violinists, we take the liberty of giving our own sincere opinion. The old instruments are favoured by artists, the main reason being that they derive from them personal satisfaction and a greater freedom in playing, that is to say, a more spontaneous emission of sound. Personal satisfaction ? By this we mean that if a modern or recently made instrument produces an identical sensation on the listener to that produced by an old one, the player will prefer the latter, which permits him to play with less fatigue and consequently with greater pleasure.

A new instrument may indeed be on a par with an old one when we consider the volume of sound produced in the playing of a broad musical phrase, but when we reach the high technique domain of the virtuoso, the comparison is no longer possible. The latter requires an easy emission of sounds, especially in the higher positions, which must be obtained without effort. This can only be achieved by the use of an old instrument, the quality of tone of which is also an important factor. Professor G. Demeny's appreciation on this very subjeet in his book entitled *La Physiologie des Professions* runs thus :

« The quality of tone is an important element in the ampleness of sound. Some piercing notes, seemingly intense when heard closely, do not carry very far. They contain high harmonics which produce upon the ear a hard, harsh impression without giving birth to sonorous waves of great amplitude, hence their lack of carrying propensity. »

» Italian instruments greatly surprise us. They give no impression of strength to the player, but in an ensemble, vibrating easily under the influence of other instruments, they rise above the latter, their tone carrying a greater distance as they vibrate broadly and freely. If they know it, it is due to the makers to tell us the best model structure of instrument necessary to obtain this freedom of vibration, since old instruments cannot be replaced. Through constant vibration, their wood has been subjected to a molecular modification : it has become more elastic and more apt to be re-inforced by the fundamental sounds of the strings and not by the high harmonics which give to the new instruments their sharp and piercing tone. »

However, we must not generalise and conclude that all old instruments are superior to modern ones so that our choice in the buying of an instrument be guided

by the fixed idea « I only want to buy an *old* violin. » We cannot too strongly contradict this common error and must point out its fallacy.

All old violins are not good. Some dealers too often sell for the sake of the name. According to them, it would seem that a nice instrument, properly made in accordance with the rules of the art and in public favour at the time should be endowed with all qualities, whereas an anonymous instrument often surpasses it in technical value.

One also finds, signed by great master makers, very fine instruments which are not a credit to them. The cause of this is often to be found in clumsily executed repairs. When buying an instrument it therefore behoves one to ascertain not only its state of preservation exteriorly, but also the nature of the repairs to which the inside may have been subjected.

It is also to be found that some very fine violins lack the quality which ought to be their chief appanage, that is, tone. We cannot too strongly recommend to those who wish for a good instrument not to sacrifice too much to the aesthetic idea. Too often indeed does the question of workmanship, outline, « good looks », come into play to the detriment of the tone. Nine times out of ten the preference of the buyer goes to the attractive specimen rather than to the instrument, the sole recommendation of which is a superior tone. This appears paradoxical, but the following example will give a vivid illustration of our meaning. The case is that of a Testore, looked upon by a dealer as unsaleable, the workmanship of the instrument being so ordinary. Nevertheless, when the Paris Conservatoire competitions were at hand, this very violin became the cause of unending disputes among the students as to who should possess it, its tone qualities being considered such as to make it a precious asset.

Dealing with the same subject, that of choosing an instrument without sacrificing its tone qualities to its good looks, let us mention two arguments which militate in favour of an old instrument.

Firstly, it will be readily granted that instruments made by masters who have ascertained the laws ruling their sonority and using raw material for which they are reputed, have, generally speaking, more chances to offer special tone qualities than are to be found in instruments by anonymous makers.

Secondly, old instruments have proved themselves and many of them have preserved their acoustic properties. Who can tell how some of the moderns will behave, not in several centuries, but in only a few years, the time necessary for an instrument of recent manufacture to settle ?

We ourselves have had experience of certain violins with a sparkling tone, which they lost after a few years, the brilliance having been more apparent than real. It is also necessary to note that their carrying propensities are for the most part more illusory than far reaching. We also have the case of other violins which have never improved in the slightest degree. In doubt or in ignorance of the indispensable qualities a new instrument must already possess in order to promise much for the future, it seems wiser and more logical for the amateur to keep to the instrument which has already developed these qualities.

One must however acknowledge that there exist new violins that will rival some old ones. Without affirming, as READE did in a letter published by the « Pall Mall » Gazette of the 31 st. August, 1872, that from the point of view of acoustics, modern violins are much more rationally made, it must be granted that the modern makers do not servilely copy the old masters, but bring to their work their own personal touch. It may be that the old makers have known acoustic laws congenial to the making of bow instruments, laws of which we are ignorant « (Le Vernis de Cremone, by Lucien Greilsamer, 1908). After such perfection as that attained in their works by the Cremonese masters, the task is all the more difficult for our modern artists, but fortunately there appear to be some who will worthily succeed them.

Is it not all the more a reason to encourage their efforts? Thus is everyone's taste suited, the natural conclusion of a subject so fertile in controversies. The choice of an instrument is possible when it is likely to answer our purpose. It therefore rests with us to chose judiciously. Old violins will remain in favour with those who find them more responsive and more attractive. They will still be cherished by amateurs and collectors, but this should not be at all a reason for underestimating the value of modern instruments. The maker who perseveres in his research with intelligence and personality deserves well of the art he helps to perpetuate.

The future will be endowed by him with instruments not only remarkable for their workmanship, but with excellent tone qualities, built so as to guarantee a long career and worthy to replace their elder brothers.

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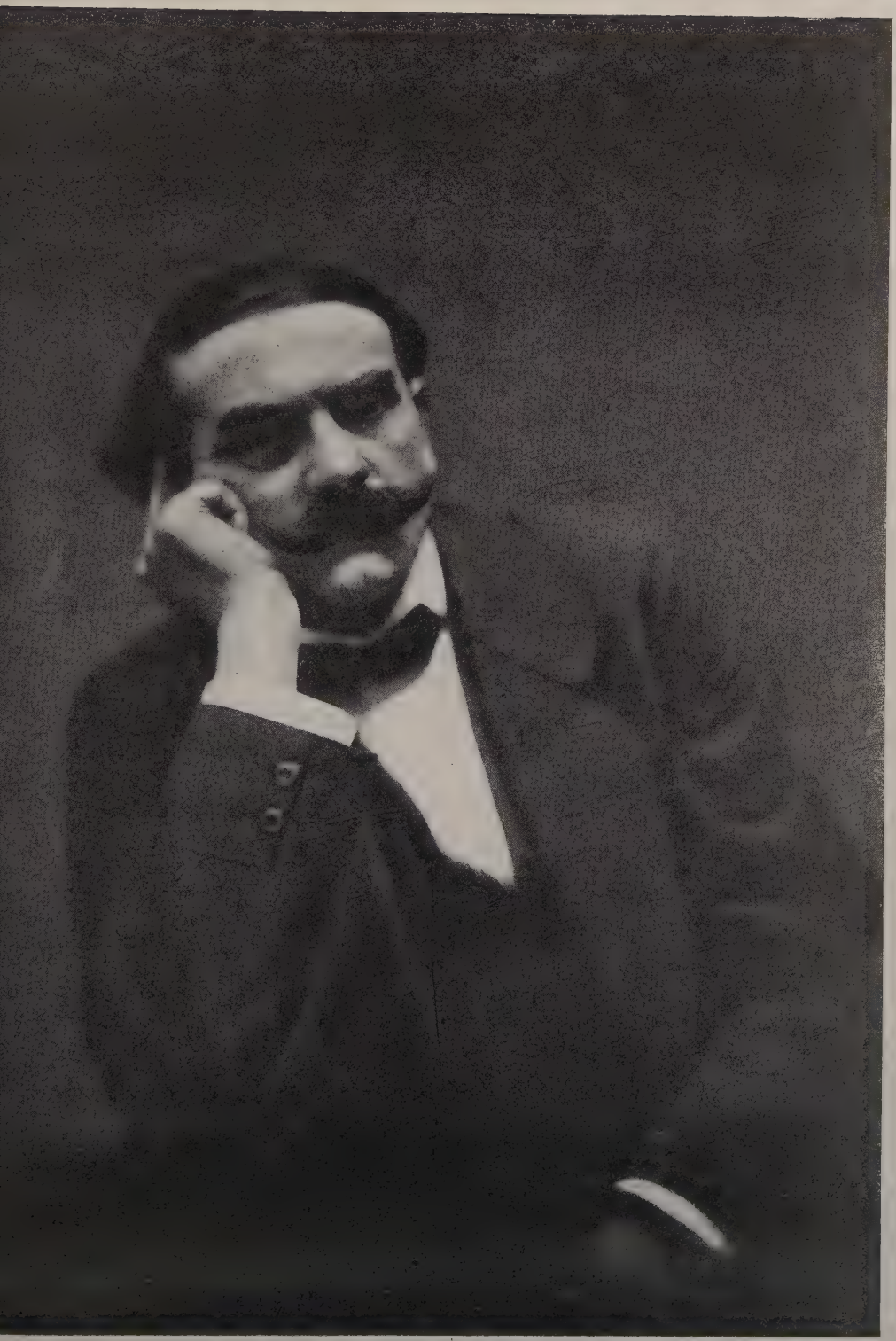
Without hesitation, and deeply attached to an art to which our whole life has been devoted, we trust in the judgement of the public, and shall consider ourselves amply repaid for difficulties and labours if, by facilitating research, we contribute in some small measure to the building of the edifice constantly being erected to the glory of the Noble Servants of the Art.

HENRI POIDRAS.



M. Henri POIDRAS

Italian School

A

ABBATI (Giambattista) — *Modena* circa 1780. Workmanship of no great artistic value. Brown varnish. His 'cellos possess an excellent tone.

ACEVO — *Saluzzo* circa 1680. Believed to have been a pupil of G. Cappa and to have made good instruments although there is no actual evidence of same.

AIRAGHI (Cesare) — *Milan* circa 1860. Excellent modern Italian work.

ALBANESI (Sebastiano) — *Cremona* circa 1735. Pupil of Carlo Bergonzi. Very fine workmanship although little known. Well built model, somewhat flat. Yellow varnish of excellent quality and fine effect.

ALBANI (Paolo) — *Palermo* and *Cremona* circa 1660. Is thought to have been a pupil of Amati, although nothing denotes it in his work. His pattern is somewhat large in size, lengthy in build and flat. Large purfling. Dark red varnish, the composition of which recalls that of the Tyrolese. He may have belonged to the Albani family of Botzen.

ALBANI (Nicolaus) — *Mantua* circa 1750. This violin maker does not seem to belong to the Albani family of Botzen. His model is large and covered with a fine, pale red varnish. The tone of his instruments is fine and rich. N° 379.

ALBERTI (Ferdinando) — *Milan* circa 1755. Graceful instruments, a little arched, yellow varnish. Grancino style. N° 368.

ALDROMONDI (Emilio) — *Bologna* circa 1860. Workmanship of no great interest.

ALLEGRETTI (Massimiliano) — *Soliera* circa 1880. Sound modern make. Distinguished repairer.

ALESSANDRO — *Venice* middle of XVIth century. Lute maker.

ALVANI (Paolo) — *Cremona* circa 1750. Has made several good copies of Guarnerius. Yellow varnish.

AMATI (Andrea) — *Cremona*. Born circa 1530. died circa 1611. Together with Duiffoproucart and Gaspard da Salo, this violin maker is looked upon as the inventor of the violin. His works are fine and genuine masterpieces of violin making and although it cannot with certainty be said with whom he learnt his art, everything tends to pronounce him a pupil of Gaspard da Salo, great analogy being found in their respective modes of work. This statement is, however, hypothetical. His reddish varnish and often yellow, varying from light to brown in his last instruments, is rather thick, but this does not interfere with the tone, which is clear and open. The pattern is generally small. Instruments by this maker are very scarce. N° 279.

AMATI (Niccolo) — *Cremona*. Brother of Andrea. Little known.

AMATI (D. Nicolaus) — *Bologna* circa 1720. This maker is little known and his relationship with the Amati family has not been established. N° 421.

AMATI (Antonio and Hieronymus I) — *Cremona*. Sons and pupils of Andrea. Information is lacking as to the exact birth and death dates of the two brothers. Antonio is thought to have been born about 1560 and to have died in 1640 ; Hieronymus to have lived between 1556 and 1630. According to Lancetti 1640 would have been the year of his death. Antonio survived him and signed some instruments alone. Their work possesses a precious finish and the beautiful transparent yellow varnish, of a soft nature, varies from light yellow to brown and sometimes orange. Arched without exaggeration and often of a small model. The tone is very sweet, but weak. Hieronymus was undoubtedly superior to his brother. N°s 4 & 5.

AMATI (Niccolo) — *Cremona* 1596-1684. Fifth son and pupil of Hieronymus I., he is the most distinguished of the family. A maker of the greatest skill whose first efforts have much resemblance to his father's work, the pattern being small. It was only in 1645 or thereabouts that he created his large model, to which he owes his reputation of a great master maker. The general outline is full of grace, but the corners, usually a little too accented, detract from its charm. Model arched, mainly in the centre. The wood is very beautiful and the golden yellow varnish unequalled. Niccolo Amati was the master of Stradivarius. N° 122. Pl. XVI.

AMATI (Hieronymus II) — *Cremona* 1649-1740. Niccolo's third son and his successor. His work is little known and although fine at times, it is inferior to that of his father. His model is large and rather flat. The varnish is of inferior quality and the sound holes are carelessly cut. N° 3.

AMBROSI (Pietro) — *Rome* and *Brescia* circa 1712-1750. Good work and finish. Stradivarius model.

AMBROSIO (Antonio) — *Naples* circa 1800. Work of no great value. More known for his mandolines.

ANDREA (Pietro) — *Venice* middle of XVIIth century. High model. Little known.

ANDRES (Dominique) — *Bologna* 1740. Little known.

ANSELMI (Pietro) — *Cremona*, *Florence* and *Venice* circa 1720. Nice instruments, Amati or Ruggieri style. Gold yellow varnish.

ANTEGNATI (Giov.-Francesco) — *Brescia* circa 1530. Lutes.

ANTONIAZZI (Gaetano) — *Cremona* 1823-1897. Ordinary work but not valueless. Varnish of good quality.

ANTONIAZZI (Gregorio) — *Colle* circa 1740.

ANTONIAZZI (Romeo) — *Cremona*, end of XIXth century. Son and pupil of Gaetano Antoniazzi. Well made and excellent copies

of Stradivarius, Amati, Guadagnini and other Italian masters. Musicians value his instruments for their good tone. N° 311.

ANTONIO OF BOLOGNA — Known by a Viol da Gamba possessed by the Museum of the Bologna Academy of Music.

ANTONIO SICILIANO — Viol maker.

ANTONY (Hieronymus) — *Cremona* 1750. Probably of German origin, this maker is little known.

ANGELIN (Dominici) — *Naples* circa 1625. We found this name in a violin, a little primitive in make, but bearing a certain originality, the scroll recalling that of the Gagliani. N° 369.

ARTALLI (Guiseppe-Antonio) — *Milan* middle of XVIIIth century. Instruments of the Testore type. Little known. Ordinary work and material.

ASSALONE (Gasparo) — *Rome* middle of XVIIIth century. Arched instruments. Ordinary work, yellow varnish. Amati model.

B

BAFFO (Gian-Antonio) – *Venice* beginning of XVIIth century Lutes and harps.

BAGATELLA (Antonio) — *Padua* 1755-1829. Good workmanship. Light red varnish. Author of a book on the theory of violin making which has been translated into several languages.

BAGATELLA (Pietro) -- *Padua* circa 1750. Probably related to the preceding maker. His instruments are greatly arched. He used a dark varnish.

BAGOLETTO (Antonio) — *Padua* end of XVIIIth century. Mandolines and violins. Brown-red varnish.

BAIRHOFF (Giorgio) — *Naples* circa 1750. Of German origin, this maker by his style belongs to the Gagliano school.

BALCAINI — *Milan* 1750. Correct make. Dark yellow varnish.

BALDANTONI (Guiseppe) — *Ancona* 1784-1873. Make having a certain value, the workmanship being moderately good. The model is flat and the varnish dark yellow. Good instruments. Stradivarius model.

BALESTRIERI (Tomaso)— *Cremona* and *Mantua* circa 1730-1770. Make of heavy aspect but bearing personality and generally with a powerful tone. A pupil of Stradivarius, he inspired himself with the later model of the master. He is also thought to have been a pupil of Pietro Guarnerius, his model recalling in certain ways that of the master of Mantua, the cut of the sound holes for example. The general outline however does not offer as graceful a design. Fine orange or red varnish. This maker was very inconsistent in his work. His instruments possess a powerful and fine tone. N°s 79-157.

BALESTRIERI (Pietro) — *Cremona* circa 1740. Brother of Tomaso. According to his label, a pupil of Stradivarius. Dark yellow varnish. Inferior work to that of his brother. N° 323.

BARALDI (Alfonso) — *Modena* circa 1880. Modern make not devoid of value.

BARALDI (Giovanni) — *Modena* circa 1760. Little known.

BARBIERI (Francesco) — *Verona* and *Mantua* circa 1720. Good work and red varnish, inspired by Andrea Guarneri's model.

BARBIERI (Pietro) — *Mantua* circa 1750. Little known.

BARBIERI (Guiseppe) — *Mantua* 1880. Excellent modern make.

BARNIA (Fidele) — *Venice* 1770. Good make with pink or yellow varnish of fine effect. Mandoline maker. Rather clever copyist.

BARZELLINI (Ægidius) — *Cremona* end of XVIIth century. Style of Amati, whose pupil he claimed to be. Excellent material, good workmanship and a very fine quality of tone. N° 393.

BASSIANO — *Rome* XVIIth century. Lute maker.

BASTOGI (Gaetano) — XVIIIth century. Lutes.

BATTISTA DE BRESCIA — The Museum of the Philharmonic Lyceum of Bologna has a pocket fiddle by this maker, who lived in the XVIth or XVIIth century.

BELCIONI (Antonio) — *Modena* middle of XVIIth century. Lutes.

BELLONE (Pietro-Antonio) — *Milan* end of XVIIth century.

BELLOSIO (Anselmo) — *Venice* circa 1715-1780. Pupil of Santo Serafino. Good work but not equal to that of his master, whose model he adopted.

BELLOSIO (Giovanni) — *Venice* circa 1730. This maker, less known than the one preceding, is thought to have worked with Montagnana.

BELVIGLIERI (Gregorio) — *Bologna* circa 1750. Good make. Viols.

BENDINI (G.-B.) — *Milan* circa 1670. It is to be regretted that faulty varnish should spoil his work, which is otherwise good.

BENOZZATI (Girolamo) — *Venice* end of XIVth century. Pupil of Degani. Good current modern make.

BERETTA (Felice) — *Como* 1755. As per his label, pupil of Guadagnini. Ordinary work. Yellow varnish.

BERGONZI (Carlo) — *Cremona* 1690-1746. This master has always been considered one of the best pupils of Stradivarius. Fetis, who wrote his treatise on the Cremonese master, after the information supplied by J.-B. Vuillaume, indicates him as the pupil of Stradivarius, as do also Vidal and Hart. Another version states that he was a pupil of Amati (the one in question could only be Hieronymus II., son of Niccolo, who alone was alive then and whose large and flat pattern would explain that of Bergonzi) and then joined Stradivarius in order to learn that master's art. These same writers attribute to him the making of 'cellos and even basses, despite the fact that it has now been proved that neither Carlo Bergonzi nor Guarnerius del Jesu ever made basses. We have known a 'cello which was ascribed to

« The Sun-rise », Antonius Stradivarius (1677), violin with inlay
(For side view see Fig. XXXIV)

(Marc Laberte)
Violin Maker
Mirecourt

Jean François Aldric, Paris 1821 (Henri Poidras)

Nicolaus Gagliano, Naples 1709 (Henri Poidras)

C. Bergonzi, but in reality it was nothing more than a fine instrument by Goffriler. It is probably not the only one, the identity of which has been changed. Be that as it may, we are faced with a great master to whom we are indebted for a number of marvellous instruments. He made several models, usually flat, giving to the inferior part of the body of the instrument in width, whatever the superior lost or gained in length. The sound holes, rather far apart, are very near the edges. The scroll lacks roundness, but at the same time has character. His varnish, always rich and transparent, although thick in places, varies from light red to brown red, sometimes amber yellow, and has a tendency to crackle slightly. As to the tone, it is particularly beautiful, combining refinement and power. Super make. N° 13.

BERGONZI (Michael-Angelo) — *Cremona* circa 1725-1760. Son and successor of the one preceding. Inferior work to that of his father, pattern either too large or too small. The varnish, although not of bad quality, denotes the beginning of the downfall of the great school.

BERGONZI (Niccolo) — *Cremona* circa 1760. Eldest son and pupil of the preceding one. Fairly minute workmanship. Yellow varnish. The scroll is not an achievement. On the whole, less interesting work. N° 12.

BERGONZI (Zozimo) — *Cremona* circa 1775. Son of Michael-Angelo. Same work as that of his brother Niccolo. His 'cellos are better treated than his violins. N° 39.

BERGONZI (Carlo) — *Cremona* circa 1790-1820. Son of Michael-Angelo. The quality of his work added nothing to the laurels of the family. Maker of mandolines and guitars. Was more skilful at repairing.

BERTASIO or BERTASSI (Ambrogio) — *Piadena* circa 1740. Name mentioned by Vidal in his work. We know nothing by him.

BERTOLETTI (Antonio) — *Brescia* circa 1560-1614. Father of Gasparo Bertoletti, called « Gaspard da Salo ». He was a painter and violinist, and is supposed to have made some instruments.

BERTOLETTI (Gasparo) — Called « Gaspard da Salo ». *Brescia* 1542-1609. See Gaspard da Salo.

BIANCHI (Niccolo) — *Genoa* and *Nice* 1796-1881. Pupil of Cerutti and Pressenda. Good modern make. See French School.

BIRMETTI (G.-B.) — *Florence* 1775. Large pattern, red varnish.

BIMBI (Bartolomeo) — *Siena* and *Florence* circa 1750. Small model. Orange-red varnish. Careful workmanship.

BISIACH (Leandre) — *Milan*. Contemporary. Valuable modern make.

BLASIO (Raphael di) — *Naples* XVIIIth century. Third rate work. Gagliano style. Yellow-brown varnish.

BODIO (Gennaro) — *Venice* 1735. Moderately good work.

BODIO (Giambattista) — *Venice* circa 1800. Very supple oil varnish.

BOMBERGHI (Lorenzo) — *Florence* circa 1750. Work of no great interest.

BONORIS (Cesare) — *Mantua*. Viol maker of the XVIth century.

BONVICINI — *Spilamberto* circa 1780.

BORELLI (Andreas) — *Parma* circa 1740. This maker worked after the Guadagnini model. His varnish is yellow or brown and the pattern a little large. N° 488.

BORGIA (Antonio) — *Milan* circa 1670. Testore school. Ordinary work and material.

BORTOLETTI (Luigi) — *Milan* circa 1800. Yellow varnish. Pretty work.

BORTOLETTI (Giovanni) — *Verica* circa 1880. Good modern make.

BOTTE — *Brescia* 1775. Large pattern. Red-brown varnish.

BRAGLIA (Antonio) — *Modena* circa 1800. Noted as a double-bass and bow maker.

BRANDILIONI (Filippo) — *Brescia* circa 1780.

BRANDINI (Jacopo) — *Pisa* circa 1780. Third rate make. Label : Jacopo Brandini Fece in Pisa l'anno 1780.

BRATTI (Cesare) — *Florence* circa 1880. Interesting modern make. His production seems to have been small, which is to be regretted, as the work is good.

BRESA (Francesco) — *Milan* 1700. Little known. Ordinary make. Label : Francesco Bresa fece alla scala in Milano.

BRUNO (Carlo-Colombo) — *Turin*, born in 1872. Good modern work of the Stradivarius model. Careful construction, adorned with a dark red oil varnish.

BROSCHI (Carlo) — *Parma* 1730-1750 circa. Arched instruments. Little known.

BUSAN (Dominicus) — *Venice* circa 1770. N°s 9-14.

BUSETTO (Gio-Maria del) — *Cremona* XVIIth century. Large pattern and very arched model. Brown varnish. N° 64.

BUONAROTI — *Rome* circa 1750. Tecchler school. Small pattern. Accentuated arching. Light construction. Yellow varnish.

BUTI (Antonio) — *Archi* circa 1750. Unimportant work, but well effected. Label : Antonio Buti d'Albano archi fece l'anno 1700.

C

CABRIOLI (Lorenzo) — *Milan* circa 1720. Good make. Orange varnish. Small pattern.

CAESTE (Gaetano) — *Cremona* circa 1670.

CALGAGNI (Bernardo) — *Genoa* circa 1730. Stylish make, small pattern. Red varnish, flat model. In some instances he followed Guarnerius and Stradivarius.

CALONARDI (Marco) — *Cremona* XVIIth century.

CALVAROLA (Camillo) — *Bologna* circa 1740. Ruggieri type Pink or yellow varnish of good quality. Ordinary make. The scroll lacks character and is heavily carved.

CAMILLI (Camillo) — *Mantua* circa 1740. Model of Stradivarius, whose pupils he is supposed to have been. The sound holes are sometimes a little short. Gold yellow or light red varnish. Work interesting for its finish. Swan-neck-like scroll. Large purfling near edges. N° 36.

CAMPLOY — *Verona* 1860. Modern make not devoid of interest

CAPO — *Milan* circa 1720.

CAPPA (Guiseppe-Francesco) — *Saluzzo* circa 1640. Little known.

CAPPA (Giofreddo) — *Saluzzo* circa 1650. This master was born at Cremona in 1590, established himself in Piedmont, founding the School of violin making of Saluzzo towards 1640. He is thought to have been a pupil of Antonio and Hieronymus Amati. His works are now much sought after. Cappa had two patterns, a large and a small one. With the latter, which is more often met with, he does not seem to have been over careful in the choice of the woods. The instruments over which he took pains are often attributed to N. Amati, although the workmanship is less refined and the outlines less harmonius. His varnish is light yellow or brown, sometimes red. His 'cellos are particularly well made but scarce. Plate VII, reproduces a fine specimen of this master's work. N° 84.

CARCASSI (Lorenzo and Tomaso) — *Florence* 1740. Two excellent makers who have signed some instruments in collaboration, others individually. Good make. The arching is much accentuated. FF far apart, near edges, short and open. The scroll does not lack originality especially the shell; the lower part is a little large and square after the German style. Dull yellow varnish. N°s 78, 85, 94. Lorenzo's ensign was : Dalla Madonma del Ricci.

CARLO (Guiseppe) — *Milan* 1800. Ordinary work.

CARLOMORDI — *Verona* circa 1650. Little known.

CASINI (Antonio) — *Modena* circa 1632-1690. Good class work. Followed Amati's model. The sound holes and scrolls are of a fine design. He often adorned his instruments with inlaid ebony, but only lightly. Brown varnish. Extensive Production. N° 77.

CASPANI (Giovan-Pietro) — *Venice* circa 1660. Small arched violins. Yellow varnish.

CASTELLANI (Pietro) — *Florence* circa 1800. Known for his guitars and mandolines. His violins are not without qualities.

CASTELLANI (Luigi) — *Florence* 1809-1884. Son of above-mentioned, also pupil. Partner of G. Scarampella. Valued violins and guitars.

CASTELLO (Paolo) — *Genoa* circa 1780. Yellow varnish. Graceful work. Amati model. N° 60.

CASTRO — *Venice* circa 1680-1720. Careless work. Poor red varnish. The quality and beauty of the woods alone call forth interest.

CATENAR (Enrico) — *Turin* circa 1670. Is thought to have been a pupil of Cappa, to whom resemblance can be traced. He also made instruments after the Stradivarius pattern. N° 310.

CATENARI (Francesco) — *Turin* circa 1700. Son of above-mentioned. The name is also written Gattenari (see under this heading). Arched model and thick brown-red varnish.

CATI (Pietro-Antonio) — *Florence* circa 1740. Gabrielli manner. Yellow varnish. N° 141.

CATTENARO (Gaetano) — *Pavia* circa 1640. Viols and viols da Gamba.

CAVALERIO (Guiseppe) — *Genoa* circa 1730. Good work. Small Production.

CAVALLI (Aristide) — *Cremona*, second part of XIXth century.

Modern make with qualities. This maker followed Cerutti and his varnish is of good composition.

CELIONATI (Giovanni-Francesco) — *Turin* circa 1730. Fine make. Amati model. Very rich yellow varnish. N° 400.

CERIN (Marco-Antonio) — *Venice* circa 1790. Pupil of Bellosio (Anselmo) according to his label. Pale yellow or brown-red varnish. Stradivarius model. Interesting instruments. N° 104.

CERUTTI (Giovanni-Batista) — *Cremona* 1755-1817. Niccolo Amati style. Large production. Successor and pupil of Storioni. Fine make often after the Guarnerius model. The whole scale of colours has been used by this master when varnishing.

CERUTTI (Guiseppe) — *Cremona* circa 1787-1860. Son and successor of the above-mentioned. Good make, not quite equal to that of his father. Orange varnish. Used to brand G. C. apart from his label. The weak point of his instruments is considered to be the scroll, which lacks gracefulness.

CERUTTI (Enrico) — *Cremona* 1808-1882. Like his grand-father, Giov. Batista, this maker has produced much. Yellow-orange varnish. Amati model but less arched. His 'cellos are among his best instruments.

CHIAVELLATI (Dominico) — *Lonigo* circa 1790. Ordinary work.

CHIOCCHI (Antonio) — *Venice* circa 1770. Work of no great interest.

CHIOCCHI (Gaetano) — *Padua* 1814-1880. Good class modern make.

CIRCAPA (Thomaso) — *Naples* 1730. Interesting work but inconsistent. Has made many valued mandolines.

COMPOSTANO (Antonio) — *Milan* circa 1710. Grancino style. Fine tone. Yellow-brown-varnish. Large pattern. N° 321.

CORARA (Giacomo) — *Venice* circa 1770. Nice work rarely met with. N° 193.

CORDANO (Jacopo-Philippo) — *Genoa* circa 1770. Very good make. Fine flat model. Red varnish. N° 309.

CORNELLI (Carlo) — *Cremona* circa 1700. Little known, name mentioned by Vidal. Nothing by him is known.

CORTESI (Carlo) — *Pesaro* circa 1620. The style of this maker's work is somewhat reminiscent of the Maggini school.

COSTA (Pietro-Antonio dalla) — *Treviso* 1720-1764 circa. Amati and Stradivarius models. Also worked at Venice. Yellow or brow-red varnish of soft constitution. Interesting work, the good appearance of which is somewhat spoilt by the sound holes being cut parallel. The pattern is nevertheless classic. N°s 62-63.

COSTA (Felix-Mori) — *Parma* 1800. Work of moderate value. N° 69.

CRISTOFORI (Bartolomeo) — *Florence* circa 1720. Make of moderate value.

D

DANIELLI (Joannes) — *Padua* circa 1740. Made instruments in collaboration with Bagatella. Good work. N° 308.

DECONET (Michel) — *Venice* circa 1750 and *Padua* 1790. Probably a pupil of Montagana, this master sometimes followed Strad and Guarnerius. Generous brown red varnish. Arching a little accentuated. Make of value. N° 146.

DEGANI (Domenico) — *Montagnana* 1820-1887. A good maker of all sorts of instruments. His label is often found in guitars and mandolines : « Degani Domenico fece in Maggio 18.. Montagnana »

DEGANI (Eugenio) — *Venice, Montagnana*. Born at Montagnana in 1840. Son and pupil of one preceding. A good maker who has been awarded numerous prizes in the Exhibitions of many countries, as mentioned on his label. Good modern make. It will be noticed that his purfling comprises three black lines and two white ones. « Degani Eugenio quattordici Medaglo di Merito fece Venezia anno 18..»

DEGANI (Giulio) — *Venice.* Born in 1875. Son pupil and partner of one preceding. Similar work. Diploma with honours at *Milan* and Gold Medal at *Turin*. Good modern make.

DESPINES (Alexandre) — *Turin* towards 1840. Pupil of Pressenda. The workmanship is not alway finished and the appearance is heavy. He followed the Guarneri model. Yellow orange varnish. On certain of his labels his name is written: D'ESPINE.

DIELFOPRUCHAR (Magno) — *Venice* beginning of XVII th. century. Probably related to Duiffoproucard of Lyons. Maker of valuable lutes and archlutes.

DINI (Giovanni-Baptista) — *Lucignano* circa 1700. Little known. The Museum of *Florence* possesses a well made double bass by this maker.

DIONELLI (Gaetano) — *Mantua* towards 1850. Modern make of no great artistic interest.

DOMINICELLY — *Ferrare* circa 1695. Yellow gilded varnish Amati kind. This maker seems to have devoted himself more to the manufacture of 'cellos and double basses.

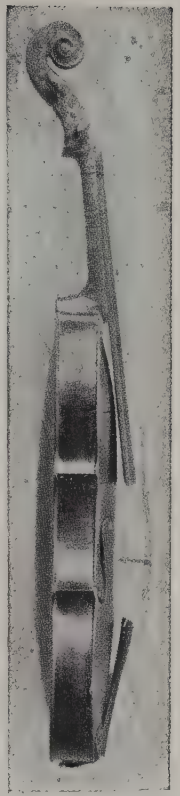
DONI (Rocco) — *Florence* XVII th. century. Priest and maker who has left a certain number of instruments not lacking in interest.

DOSSEUR (Claudius) — Towards 1770. Of French origin. Good class work. Maggini style. The label does not bear the name of the town where he was established.

E

EBERLE (Thomaso) — *Naples* circa 1770. Pupil of N. Gagliano. Yellow brown or red varnish, Some backs and sides he made in sugar maple which resembles oak. Guarnerius also employed this wood, but seldom. On the whole the work is good and some specimens are attributed to Gagliano. N° 97.

EMILIANI (Francesco) — *Rome* circa 1716. With a fine orange



Florinus Florentus, Bologna 17..

(Levers)

Antonius Stradivarius Cremonensis, Faciebat Anno 1668

(Ex. N. Paganini — Ex. Desaint — Ex. Levers)

For side view see plate XXXIV

Petrus Joannes Mantegatia, Milan 1765 (Bernède)

or gold-yellow varnish, his instruments recall those of David Tecchler. The scroll is particularly well treated. N° 108.

F

FABRICATORE — *Naples* towards 1780. Valued guitars, mandolins and lutes.

FACINI (Agostino) — *Bologna* circa 1740. Monk of the Order of Saint Jean de Dieu who made interesting violins. Yellow varnish. Strad model.

FAGNOLA (Hannibal or Annibale) — *Turin* Contemporary. Imitator of Pressenda and J.-B. Guadagnini. Modern make with genuine qualities, which is already sought after. Well built with good woods, and amply coated with a tender red or yellow varnish, his instruments have rare tone carrying qualities. His imitations of certain violins are so thoroughly executed, that with the patina of a score of years use, they are looked upon as authentic Pressenda. This master may be considered one of the best makers of our time. This distinguished copyist is known to have had no master and his skill, so much admired, has been acquired through repeated reproduction of the works of Guadagnini and Pressenda. His work is originality itself and well finished; the varnish has a tendency to crackle. His own label is placed next to that of the maker copied and instruments bear his signature and the date of making in handwriting, to be found inside the instrument on the left rib, at the top. This can be easily checked by removing the tail pin. His first instruments are dated 1890, this being the year in which he established himself. He enjoys a world-wide reputation. N° 500.

FALCO (Paolo) — *Cremona* middle of XVIIIth century. Pupil of Bergonzi whose workmanship he recalls. Excellent tone.

FARINATO (Paolo) — *Venice* circa 1700. Santo Seraphino style. whose manner of work he also resembles. Orange varnish.

FAUSTINO (Lucca) — *Modena* towards 1600. Scarcely known make

FERRARI (Alphonso) — *Carpi* and *Modena* circa 1740. Has left valued double bases, but this does not apply to his violins.

FERRARI (Gasparo) — *Rome* circa 1750. Work with qualities, very effective and good light yellow varnish. This maker is also known for his mandolines, lutes and archlutes.

FERRARI (Agostino) — *Budrio* circa 1730. Almost entirely unknown. Mentioned by Vidal.

FERRARI (Carlo) — *Siena* circa 1740. Good medium quality work of the current kind but worthy of note. Pleasant quality of tone.

FERATI (Pietro) — *Siena* cerca 1755. Current make. Brown varnish. N° 319.

FERRARESI (Vincenzo) — *Modena* circa 1790-1869. Ordinary work but acceptable.

FINOLLI (Joseph-Antonio) — *Milan* circa 1755. Sober work. This maker must have produced little. N° 494.

FILANO (Luigi) — *Naples* circa 1845. Gagliano style. Good work. Yellow varnish. Mandolin maker.

FILANO (Donato) — *Naples* circa 1780. Mandolins and violins of no great interest. Brown varnish. Inlaid work.

FILIPPI (Filippo) — *Rome* 1800. current make.

FIORANI (Vincenzo) — *Tergola* towards 1860. Ordinary work and woods. Varnish lacking transparency, in short, uninteresting make.

FIORI (Amilcare) — *Gasinalbo* circa 1780. Little known.

FIORI (Antonio and Gætano Fratelli) — *Modena* circa 1850 Work of no artistic value. Spirit varnish.

FIORILLO (Giovanni) — *Ferrare* circa 1775. Style more Tyrolese or German than Italian.

FIORINI (Antonio) — *Bologna* circa 1720. N° 113.

FIORINI (Raffaele) — *Bologna* 1828-1898. Very nice make, popular in Italy.

FISCER (Giuseppe and Carlo) — *Milan* circa 1760. Good work. Pale red varnish. Of German origin. N° 318.

FLORENO (Guidante) — *Bologna* circa 1700-1740. See Guidantus.

FLORINI (Florentus) — *Bologna* circa 1730. Copied Niccolo Amati. Plate III reproduces a fine specimen of very good workmanship by this maker. Beautiful woods and particularly well carved scroll. N° 331

FONTANELLI (G.-G.) — *Bologna* 1750. Maker of very fine lutes.

FREDI (Fabio Count) — *Rome* 1845-1894. After having worked at Todi, this amateur violin maker established himself at Rome in 1879. His work is good. His son and pupil, Count Rodolfo Fredi started business in Rome in 1885. Models of the old masters. Good workmanship. Oil or spirit varnish.

FORNI (Stefano) — *Pesaro* circa 1660. Gaspard da Salo style. On the whole, good class work.

FRAISER (Giorgio) — *Cremona* towards 1660. Probably of German origin. This maker seems to have been a pupil of Amati, whose mode of work he recalls. Honest workmanship.

G

GABRIELLI (Antonio) — *Florence* circa 1760. Stylish and refined make. Gold-yellow varnish. Often of a small pattern but slightly high. N° 330.

GABRIELLI (Cristoforo) — *Florence* circa 1740. Little known.

GABRIELLI (Bartolomeo) — *Florence* circa 1730.

GABRIELLI (Giovanni-Baptista) — *Florence* circa 1760. Is the most known of the family of that name. Has produced much. Pattern often small. Rich and sometimes very transparent yellow

varnish. Some instruments are however much too high. Apart from the label his initials J.-B. J. are sometimes found branded. N° 140.

GAGLIANO (Alessendro) — *Naples* 1640-1725. Despite the fact that he was in Stradivari's workshops, his style has little connection with that of the master. His instruments are nevertheless very fine, generally large and flat. Very effective orange-yellow or red varnish. The head is considered to be the weak point, being too small in proportion to the body. The tone is ample and rich. N° 75.

GAGLIANO (Giovanni-Baptista) — *Cremona* circa 1725. Pupil of Stradivarius as stated on his label. Probably belonged to the Gagliano family of Naples, but is little known. N° 119.

GAGLIANO (Niccolo) — *Naples* 1670-1740. Alessandro's eldest son. The instruments of this master are very much sought after by artists for their clear, vibrating and far-reaching tone qualities. The workmanship is carefully effected and some instruments are a little arched. He successfully followed the different models of Stradivarius, above all that of his later period. These are the most remarkable instruments of this master, Plate II represents one of these fine specimens in our possession, of which the perfect state of preservation, powerful tone, yet sweet and deep, make us class it as one of the rare violins embodying all the qualities. N. Gagliano's varnish is gold-yellow, brown-yellow, and is sometimes slightly tinted with red. N° 80.

GAGLIANO (Gennaro) — *Naples* circa 1700 - 1770. Alessandro's son. In common with that of his brother Niccolo, his work is original and superior. The varnish is orange-red. His instruments sound admirably and seldom bear their original label. Large model-especially at the chest. N° 82.

GAGLIANO (Ferdinand) — *Naples* circa 1706 - 1781. Niccolo's son. Although not possessing the same artistic qualities, his instruments are sought after. More coloured varnish, generally brown red. Flat model. His 'cellos may be considered his best instruments. N° 81.

GAGLIANO (Guiseppe) — *Naples* 1725-1793. Niccolo's son. The

chief quality of his instruments is their excellent tone. The workmanship is not always thorough. The model is that of his father, but the sound holes are straighter. The size is often only 0.350. The scroll is not fine and certainly not worthy of a maker of his class. N°s 83 - 317 - 491.

GAGLIANO (Antonio) — *Naples* circa 1787-1795. Brother of the one preceding, with whom he collaborated in the making of mandolins. His violins are well made and the varnish red.

GAGLIANO (Giovanni) — *Naples* 1740-1806. Niccolo's son and pupil of Gennaro, His work is little known and does not do credit to his name. N° 76.

GAGLIANO (Raphaelo and Vincenzo) — *Naples*. Sons of Giovanni. The former died in 1857, the latter in 1860. These makers derive benefit from the great reputation of their ancestor, to whose work, however, theirs is very inferior.

GAGLIANO (Vincenzo) — *Naples* 1870-1886. Raphaelo's son. Chiefly known as a maker of strings.

GALBANI — *Florence* XVIIth century. Lutes.

GALBANI (Pierre) — *Florence* 1650. Son of above mentioned. Of no great interest.

GALBICELLIS (Gian-Battista) — *Florence* circa 1750. Amati model. Yellow varnish.

GALBUSERA (Carlo-Antonio) — *Milan* circa 1840. Guitar-shaped violins

GARANI (Niccolo) — *Naples* circa 1700. Pupil of Gagliano. His instruments are slightly arched. Varnish scantily applied.

GARANI (Michelo-Angelo) — *Bologna* towards 1700. Good make. Brown-yellow varnish. Imitator of Stradivarius. N° 307.

GASPARO (Da Salo) — *Brescia* 1542-1609. His real name was Bertoletti Gasparo (see under this name). He was called Gasparo da Salo, having adopted the name of Salo, that of his birthplace. It

is surmised that he was a pupil of Hierolimus Divirchi, a prosperous lute maker in Brescia about 1570. Together with Duiffoproucart and Andrea Amati, he is considered to be one of the inventors of the violin. To him, probably more than to any other, is due the shape of the violin, which has been adopted ever since. Instruments by this maker are exceedingly scarce. If they do not possess the precious grace and finish of Amati, the lower model of his later efforts is at least much more preferable as regards tone. Later, Niccolo Amati, Guarnerius del Gesu and Stradivarius followed it. His varnish is brown-red or amber-yellow of tender composition, the C stretched and the corners sharp and short. His woods, hard and resistant, were always judiciously chosen. One of the characteristics of his instruments is that the sound holes run parallel. The scrolls are not the best part of his work: For his 'cellos, he used pear tree wood. N° 90.

GATTINARI (Enrico) — *Turin* circa 1670. See Catenar.

GATTINARI or GATTENARI (Francesco) — *Turin* circa 1670-1740. High modelled instruments. Thick red varnish. N° 322.

GERANIE — *Turin* circa 1750. Good class make.

GERONI (Dominico) — *Ostiano* circa 1815. Light red varnish. Good work. Very clever imitator whose instruments have often been re-labelled and attributed to makers more in vogue. N° 306.

GHERARDI (Giacomo) — *Bologna* circa 1670. Little known.

GIANOLI (Dominico) — *Milan* circa 1750. Skilful copyist of the Cremonese masters.

GIBERTONI (Antonio) — *Parma* circa 1830. Good make. Stradivarius model. Thick red varnish. Distinguished repairer who has left several rather well effected copies of Guarnerius.

GIBERTONI (Guiseppe) — *Modena* circa 1800. Ordinary work.

GIGLI (Julius-Cesaro-Romanus) — *Rome* circa 1750. See under Romani.

GIORDANO (Alberto) — *Cremona* circa 1735. Followed Stradivarius. Dark yellow or pale red varnish. Good work N° 304.

GIORGI (Niccolo) — *Turin* circa 1745. Good work. Stradivarius model. N° 305.

GIOVANETTI (Leonardo) — *Lucca* circa 1816-1880. Work somewhat original but of not great artistic interest.

GIRANIANI — *Livourne* circa 1725. Mentioned by Vidal. There is apparently a mistake in the name.

GISALBERTI (Andrea) — *Parme* circa 1720. Work of which nothing can be said either for or against.

GIULIANI or GIULANI — *Cremona* and *Saluzzi* end of XVIIth century. Pupil of Niccolo Amati. Same model. Good work.

GOBETTI (Francesco) — *Venice* circa 1690-1732. Followed the first manner of his master Stradivarius. His violins are therefore often of a small pattern, but he has also a large and flat one. His work, of great finish, places him in the forefront of the Venetian school, although after Montagnana. Very fine woods. Pale red varnish. The scroll leaves a little to be desired, not being in harmony with the general ontlines. N° 50.

GOFFRILLER (Matteo) — *Venice* 1670-1740. This master, whose work is of a high standard, has not always been very careful in his choice of woods, with are often cut too near the bark. Many of his 'cellos have their backs made of poplar. The workmanship is nevertheless fine, sound holes somewhat German in style and scrolls artistically carved. The same applies to his varnish, which is dark red or brown yellow. The quality of tone is generally free and beautiful. His brother, Francesco, a clever worker, assisted him. His finest 'cellos are often attributed to Carlo Bergonzi. N° 234.

GOUVERNANI (Antonio) — *Cremona* beginning of XVIIth century. One of the oldest Cremonese makers whose model is large and flat. His yellow varnish is slightly tinted with green and the scroll is very well carved.

GRAGNANI (Antonio) — *Livourne* 1740-1800 circa. His instruments recommend themselves more on account of their tone qualities than for their workmanship and woods, which are usually

poor. The model however is good and the cut of the sound holes somewhat well effected. Yellow-brown varnish or gilt of fairly good quality. Branded A. G. at the button and tail pin.

GRANIANI (Gennaro) — *Livourne* circa 1750. Same work as above mentionned.

GRANCINO (Paolo) — *Milan* circa 1665-1690. Established himself in Milan in 1665. Pupil of Niccolo Amati, whose model he very minutely followed for some time, with the exception of the scroll which he handled in an original fashion, giving it an elongated appearance. He sometimes used poplar for the backs.

GRANCINO (Andrea) — *Milan* circa 1645. Little known. Probably brother of the one preceding.

GRANCINO (Giovanni) — *Milan* 1690-1720. Paolo's son. Model not so high as that of his father. The woods are better selected. Warm yellow varnish. Beautiful workmanship. The sound holes, of a very fine design, recall those of Stradivarius. The scroll is very graceful, minutely carved and well turned. The purfling is irregular. N° 237.

GRANCINO (Gian-Battista I) — *Milan* and *Ferrare* circa 1690-1730. According to his label, son of Paolo. Better selected woods, orange varnish. Fine tone N° 236.

GRANCINO (Gian-Battista II) — *Milan* circa 1690-1700. Eldest son of Giovanni. He worked with his brother Francesco, but his work lacks finish and the varnish is dull. His 'cellos are fairly good. N° 235.

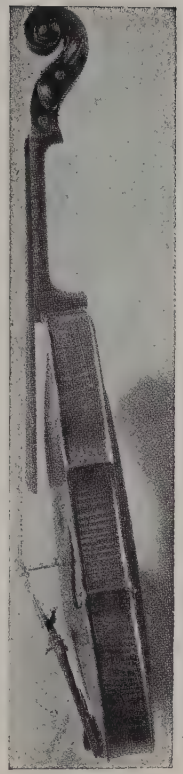
GRANCINO (Francesco) — *Milan* 1690-1745. Brother of the one above named. Followed Amati's model. Inferior workmanship. Light yellow varnish. Good quality of tone. N° 225.

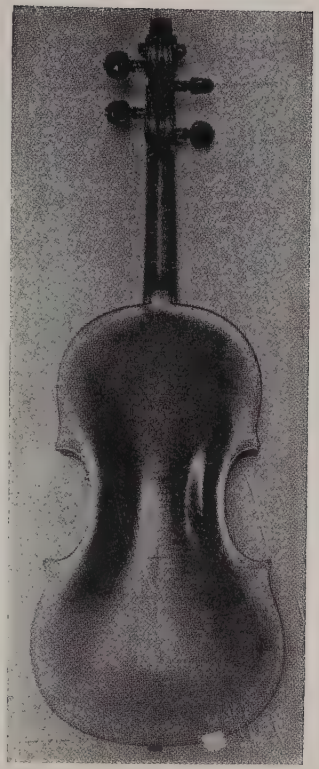
GRATIANI (Joseph) — *Genoa* circa 1760. Of little interest.

GREGORI (Luigi) — *Bologna* 1800 Pale red varnish. Current work.

GRILLI (J.) — *Alezzo* circa 1740. Work devoid of interest.

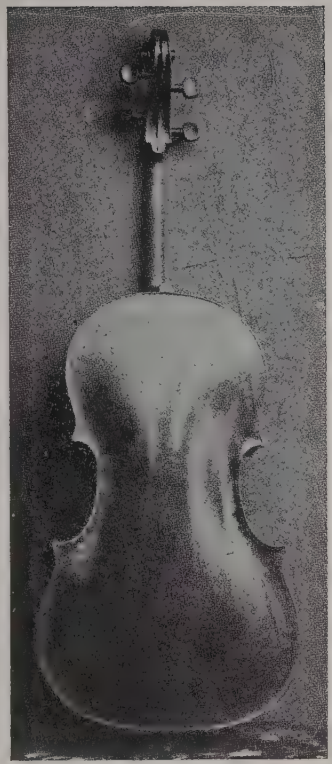
GUADAGUINI (Lorenzo) — *Cremona* circa 1695-1755. This



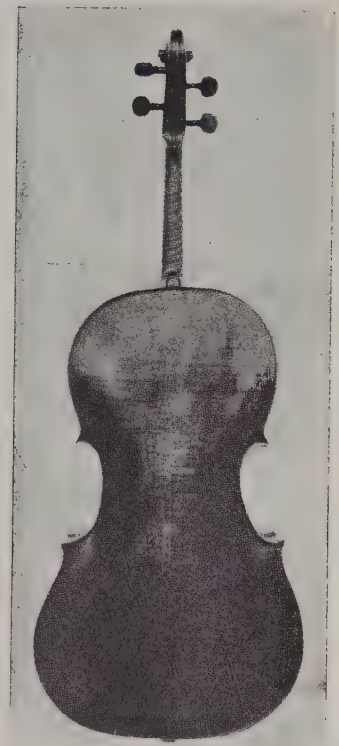


Georges Klotz II, Mittenwald 1772

(Levers)



Andreas Guarnerius, Cremona 1673 (Cello)



J. B. Guadagnini II, Turin 17.. (Cello)

master worked at Parma, Milan and Plaisance. Pupil of Stradivarius his workmanship is very fine. Small pattern of medium height with a personal touch. His sound holes recall those of Stradivarius and Guarnerius, but are more slanted ; the scroll is very original. The model is rather flat and its very supple varnish of a warm yellow or reddish tint. The woods employed are fine and good for the sound production, which is excellent. Double purfled instruments are also found, N° 92.

GUADAGNINI (Giambattista I) — *Milan* and *Parme* 1685-1768. Very probably Lorenzo's brother. Followed Strad and Amati models. If his instruments lack finish, this is compensated by a fine gilt yellow varnish and excellent tone.

GUADAGNINI (Giovanni-Battista II) — *Cremona*, *Piacenze*, *Milan* and *Turin* 1711-1786. Born at Cremona. Son and pupil of Lorenzo. Calls himself pupil of Stradivarius on the labels of instruments made at Turin. In spite of the fact that he adopted the Cremonese master's model, one can trace the qualities of his father in his workmanship; The design of sound holes and scroll is however entirely his own. The instruments made by him at Turin about 1774 are magnificent. Splendid woods. Brown-red or gold-yellow varnish of fine composition. The quality of tone is brilliant and deep. The instruments made at Piacenza are not so fine either in make or varnish, although exceptions are found. N°s 91 - 93 - 98.

GUADAGNINI (Giovanni-Antonio) — *Turin* circa 1744. This distinguished maker must belong to the above Guadagnini family. Perhaps Lorenzo's brother. On his labels he calls himself a pupil of Stradivarius. Apparently produced little, as he is scarcely known. N° 327.

GUADAGNINI (Gaetano I) — *Turin* circa 1775-1830. Son of Giambattista. Specialised in the repairing and making of guitars. Has left some good instruments which possess an excellent tone. Yellow-brown varnish. N° 324.

GUADAGNINI (Gaetano II) — *Turin* circa 1835. Eldest son

of Carlo Guadagnini. This excellent maker has left instruments which are greatly appreciated. Good modern make.

GUADAGNINI (Guiseppe I) — *Turin, Pavia, Milan, Como* and *Parma* 1736-1805. Second son of Giambattista I. Stradivarius model with Amati touch. The woods are not always well selected. Varnish not so supple as that of his father. Often double purfled.

GUADAGNINI (Guiseppe II) — *Rome* and *Turin* circa 1880. Son of Carlo. Has left some good instruments.

GUADAGNINI (Guiseppe III) — *Turin* circa 1890. Antonio's son. Good modern make.

GUADAGNINI (Carlo) — *Turin* 1780-1839. Son of Gaetano II. Noted maker of guitars and distinguished repairer.

GUADAGNINI (Antonio) — *Turin* 1831-1881. Son of Gaetano II. This excellent maker devoted himself to copying the models of his ancestors. Good work.

GUADAGNINI (Francesco and Guiseppe) — *Turin* and *Rome* 1892-1908. Sons of above-mentioned. Contemporary makers. Guiseppe has made copies of his ancestors' models.

GUARNERIUS (Andrea) — *Cremona* 1630-1698. Pupil of Niccolo Amati, whose model he adopted. Later on, about 1670, he created his own, lowering the arching, changing the design of the sound holes and giving to the scroll the utmost originality: the shell is small and irregular in its turning movement. Orange varnish, a little blurred, or yellow-brown. Andrea particularly distinguished himself in the make of his 'cellos, for which he had two patterns, a small and a large one, the style of which may be compared to Maggini. Plate IV reproduces a fine 'cello of the larger kind, dated 1673. This master is the pioneer of the large Guarnerius family who have brought violin making to such a high and refined art. N° 240.

GUARNERIUS (Guiseppe) — *Cremona* circa 1666-1740. Son, Pupil and successor of Andrea, whose workmanship is superior and bears more personality. Although following Stradivarius the

FF were placed lower than usual and very open. For the violins the wood was particularly well selected, with a close grain. Orange and gilt-yellow varnish, very fine and supple. He made instruments of different models, generally small and narrow in the chest. Edges curving up, narrow and long corners. N° 239.

GUARNERIUS (Pietro I) — *Cremona* and *Mantua* 1655-1728. Born in Cremona. Eldest son and pupil of Andrea. When he was 25, he left his father's workshops to establish himself at Mantua. He is supposed to have worked at Venice where, presumably, he died in the year 1728. His instruments, generally a little arched and adorned with a thick red or transparent brown-yellow varnish, are excellent in quality of tone, but lack in volume, the tables not always having the necessary thickness. The model is fine and large, the sound holes also being large. The scroll, broadly treated, is original. Corners gracefully elongated. Very regular purfling. Guarnerius scroll. N° 241.

GUARNERIUS (Pietro II) — *Cremona* and *Venice* 1695-1760. Son of Guiseppe and probably his pupil. Worked at Venice from 1725-1750. Little is known of this maker who produced some very fine instruments. often mistaken for his uncle's work. Choice material and pale red varnish of excellent quality. N° 328.

GUARNERIUS (Guiseppe-Antonio) Called del Gesù — *Cremona* Born in 1687, died in 1742. This great artist, who, with Stradivarius, shares the title of prince of violin makers, bears no likeness in his work to any of the masters preceding him, perhaps, with the exception of Gaspard da Salo in his later manner. He is an independent maker who stands alone. By whom was he initiated in the art in which he was to hold such a prominent position ? No one knows and we must discard the legend that Stradivarius was his master, since nothing in his work recalls that of the great Cremonese. He was inconsistent in his production. In his first efforts he often changed his model, also the design of the sound holes and the work therefore lacks conviction. Later he created and adopted his own fine model. To this second epoch belongs the incomparable specimen of instruments which are on a par

with the most beautiful Stradivarius. The workmanship is of the finest and the varnish gives gilt reflections until and since then unprecedented. It is to Paganini that must be ascribed the glory of having discovered Guarnerius del Gesu in about 1820, this great maker having remained unknown for many years. Towards the end of his life the work is not so fine, although preserving its great personality. As regards characteristics, the sound holes are long and pointed, the back and belly are thick, the latter especially so at the chest, and not hollowed out. The CC espouse the form of the FF. The scroll, as modelled in clay, might well be by Rodin. As to his varnish, of a rare brilliancy and transparency, it varies from amber-yellow to brown-red. The tone of his instruments is powerful and appropriate for large halls. One might perhaps regret that the fourth string does not possess the strength of the others. It is to be deplored that this master did not make 'cellos, as considering his high knowledge of acoustics, no one was more qualified than he for making such instruments, which would have been treasured by many artists. Guarnerius, grand-nephew of Andrea Guarnerius,was of noble descent. Where does the name of del Gesu, under which he is known, come from? Information regarding the life of this great maker is totally lacking, with the exception of his birth date, since one is certain that he was born on the 17th October. 1686 and not on the 8th June, 1683, date given by Fetis in error. If one considers firstly his individual and original style, devoid of affinity with or close influence by other makers, the fact that no-one is known to have been his pupil (those who followed his model were only imitators). the absence of 'cellos amongst his instruments, probably through lack of materials, the small number of instruments made by him (a documented Italian author, M. de Piccolellis in his work " Liutai antichi e moderni ", Florence, Le monner 1885, attributes to him about 50 violins and 10 violas, although Hart and others declare that he did not make violas any more than 'cellos) and lastly that the monogram of his label bears the three eucharistic letters I. H. S. surmounted by a cross, as then used by the Jesuits for their seals. Would it not be plausible that Guarnerius might have been a member of the Society

of Jesus, a religious order founded in 1434 by Saint Ignacius de Layola to combat heresy and instruct the people, and to have entered the Monastery, and not have been thrown into prison, as is supposed? One knows that at this period the monks had no Identity Registration and were buried anonymously, a detail that is important in face of the legend asserting that after a fight in which his opponent was killed, Guarnerius was imprisoned, which after all has no foundation. The famous Servant violins or Prison fiddles, badly cut, with irregular purfling, the sound holes hardly indicated, stiff and of design, said to have been made in prison with common materials supplied by an enamoured servant, may have been made when he first joined the Order, with crude and primitive means which he improved as he went on, as the progress in his work indicates. The appellation "Monastery violins" would certainly be more respecful to his memory. N° 393 B.

GUARNERI (Caterina) — *Cremona*. Information concerning this maker is completely lacking. It is thought that the name is that of the wife of Pietro I. who continued the work after her husband's death. A fine Cremonese violin seen by us and apparently authentic, with its original label, was of a flat model: as mentioned before, those of Pietro I. were high.

GUDIS (Hieronimo) — *Cremona* 1725. Nice make with gilt-yellow varnish.

GUERRINI (Guiseppe) — *Siena* circa 1810. Mediocre make of no great interest.

GUGLIELMI (Gio-Battista) — *Cremona* circa 1740. This third rate maker must have produced little, as his works are seldom met with. Of little interest. Amati model.

GUSETTO (Nicola) — *Cremona* circa 1800. The style of his instruments is more Tyrolese than Italian. The corners are much too long and large, the sound holes and scroll alone being well treated. Dry brown varnish.

GUIDANTE (Floreno) — *Bologna* 1715-1740. Large model and flat arching. Sharp corners. Fine, thick, dark red varnish.

GUIDANTUS (Joannes-Florenus) — *Bologna* circa 1720. High instruments often of inferior workmanship. N°s 124 - 154.

H

HAMM (John-Gottfried) — *Rome* 1725. Large pattern. Branded. (See German school).

HARTON (Michele) — *Padua* circa 1600.

HETEL — *Rome* 1750. Guitars and lutes.

HORIL (Jacobus) — *Rome* circa 1750. German style. Yellow varnish. Good make. N° 316.

J

JORIO (Vincenzo) — *Naples* circa 1775-1845. Large pattern instruments. Varnish yellow or red, also orange, of fairly pleasing effect. His scrolls are particularly fine and well carved. Work possessing qualities.

JULIANO (Francesco) — *Rome* XVIIIth century. Ordinary work. N° 312.

K

KAISER (Martin) — *Venice* beginning of XVIIth century. The museum of the Conservatoire of Paris possesses an archlute by this maker, who has also left some very fine mandolins with sides veneered with scales, ivory purfling, fine rose-work, originally carved heads. Mark: Martino Kaiser fecit anno 1630.

KERLINO — *Brescia* XVIth century. Viols.

L

LANDOLFI (Carlo-Ferdinando) — *Milan* 1735-1785. Original work, very unequal in quality and fairly large in production. His

brown-red varnished instruments have caused him to be classified as a maker, otherwise he would have remained unknown; some of his instruments are very ordinary, not even purfled and scarcely varnished. Fortunately their tone qualities often compensate for their poor appearance. His mode of work recalling that of J. Guarnerius, he has often been looked upon as his pupil. The backs and bellies are thick in wood, the scroll is original and broadly treated, the sound holes are carefully cut. Among his best instruments may be classed his 'cellos, usually of small pattern and medium height resembling Pietro Guarneri's model. N°s 144 - 137.

LANDOLFI (Pietro-Antonio) — *Milan* circa 1780. Son, pupil and successor of the above mentioned. Same work. On the whole of less value as instruments. The sound holes are well cut and straight.

LAUZA (Antonio-Maria) — *Brescia* beginning of XVIIIth century Brown red varnish, good workmanship. N° 325.

LAVAZZA (Antonio-Maria) — *Milan* circa 1700. Nice make medium arching, pale red varnish thickly coated.

LAVAZZA (Santino) — *Milan* circa 1760. Probably the son of Antonio-Maria. Good make. N° 313.

LEONI (Ferdinando) — *Parma* 1815. Follower of Amati. Ordinary.

LEONI (Carlo) — *Trevisio* 1860. Violins and guitars. Medium class work.

LEORIPORRI (Giovanni-Francesco) — *Milan* 1760. His style is in no way Italian. Brown-yellow varnish, the sound holes after the German fashion. N° 314.

LIAINER (Alberto) — *Rome* circa 1760. Medium class work. N° 326.

LOLIO (Giov-Battista) — *Valterre* circa 1740. N° 329.

LOLY (Jacopo) — *Naples* circa 1725. Flat model. Yellow varnish. Very hard woods. Grancino manner.

LUGLONI (Giuseppe) — *Venice* circa 1780. Third grade instruments.

M

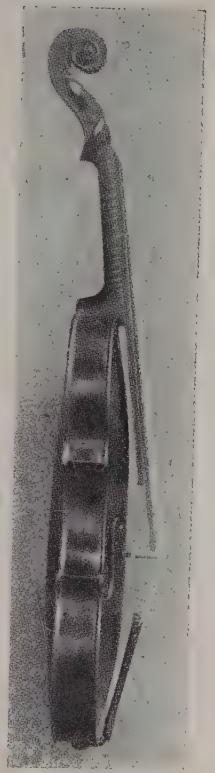
MAFFEI (Lorenzo) — *Lucca* circa 1765. Graceful instruments. Yellow varnish. Artistic work.

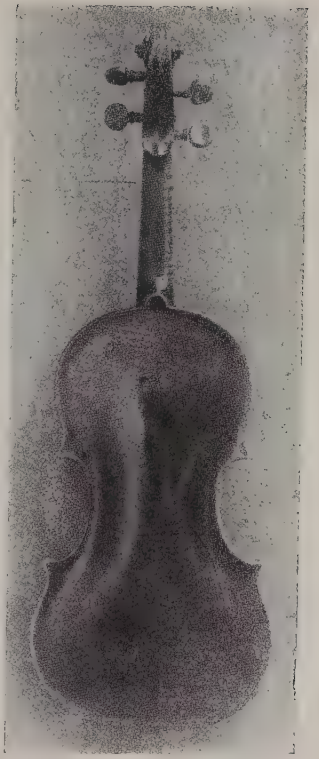
MAFFEOTO (Giuseppe) — *Rome* XVIIIth century. N° 333.

MAGGINI (Giovanni-Paolo) — *Brescia* circa 1580-1640. This celebrated maker passes as Gaspard da Salo's pupil, although he did not follow his model. He made many attempts before definitely establishing his own model, which explains why at a certain period he made arched instruments. His 'cellos are of good design but the sound holes are placed a little too high. The scrolls are generally too small and not in proportion to the size of the instrument. His violins are almost always large and flat, although he made some of a small pattern, very arched, ornamented and double purfled. The size of the model known as Maggini is: - 0,366 millimetres for violins, 0,422 millimetres for violas and 0,755 millimetres for 'cellos. The sound holes are long and broadly opened, with the corners hardly shown. Many copies have been made, mainly in the Tyrol. The instruments by this master possess beautiful tone qualities and those with a brown varnish and not ornamented are the most interesting, but unfortunately they are very scarce N° 238.

MAGGINI (Pietro-Santo) — *Brescia* 1630-1680. Represented by some as Maggini's son, who, it is said, was not a violin maker, others maintain that after Maggini's death, a friend of his, Santo de Santi, continued his make, thus associating his name with that of the great maker. The work is almost identical and bears the same artistic value. N° 315.

MAHLER (Lucas) — *Bologna* beginning of the XVIth century. The most famous of lute makers, or the greatest luthier (French - luth) as in the XVth and XVIth centuries this title referred only to the makers of lutes. The term is now applied to violin makers. Of German origin, no definite details concerning his life are known, but it is he who is supposed to have given to the lute the improvements and shape which have since always been followed. Another





Gioffredo Cappa, Saluzzo 16..

(Levers)

Cello : Mattéo Goffriller, Venice 1710 (Paul Guilbert)

Cello : J.-B. Gabrielli, Florence 1770 (Paul Guilbert)

Mahler (Sigismondo) surnamed " Il Tedesco ", was flourishing in Bologna about the middle of the XVth century. In all probability, Lucas was related to him, their work having much in common.

MALVOLTI (Pietro-Antonio) — *Florence* 1720. Graceful on the whole. Small pattern. Yellow varnish. Gabrielli manner. N° 334.

MANTEGATIA (Pietro and Giovanni)— *Milan* 1750. These two brothers worked in collaboration and seem to have specialised in the manufacture of violas. Their instruments, much appreciated in Italy, are of the Amati model, a little arched and covered with a very effective and somewhat thick yellow spirit varnish. The instrument of which we give a reproduction is one of the finest specimens known and belongs to Mr Bernede, violin soloist at the Grand Theatre of Angers. It bears the label: - " Petrus Joannes Mantegatia fecit Mediolani in via S. Margaritae 1765 ". The following label is also found: - " Pietro Giov. e Fratelli Mantegazza nella contrada di Santa Margarita in Milano al segno dell Angelo 17..". N° 142.

MARCELLI (Giovan) — *Cremona* circa 1770. Interesting make with incrustations. Yellow varnish. N° 335.

MARCHETTI (Abbondio) — *Milan* circa 1830. Good make. Brown red varnish.

MARATTI (Giambattista) — *Verona* beginning of the XVIIIth century. Mediocre work. Small pattern.

MARCHI (Gian-Antonio) — *Bologna* circa 1690. High instruments. Yellow varnish.

MARCHI (Johannes-Antonio) — *Bologna* second part of the XVIIIth century. Good maker who has left some good instruments especially 'cellos. N° 156.

MARIANI (Antonio) — *Pesaro* end of XVIIth century. Large pattern. Maggini style. Common work, double purfled. N° 155.

MARCONCINI (Luigi-Aloysius) — *Bologna* and *Ferrare* circa 1750. Minute work. Red varnish. Pupil of Omobono Stradivarius. Fine make. N° 336.

MARCONCINI (Giuseppe) — *Ferrare* circa 1760-1840. Son of above-mentioned. Pupil of Storioni. Fine instruments. Thick red varnish of good quality.

MARIA (Giuseppe de) — *Naples* circa 1780. Mandolins. His violins are not very interesting. Orange yellow varnish.

MARVERTI (A.) — *Modena* circa 1830. Ordinary work of no artistic value.

MELONI (Antonio) — *Milan* circa 1680. Arched instruments. Amati model. Yellow varnish. The scroll is prettily carved.

MEROSI (Giuseppe) — *Firensuola* beginning of XIXth century. Charming make, gold-yellow varnish, small model. The scroll is a little large. Apparently produced little.

MEZZADRI (Alessandro) — *Ferrare* 1680-1730. The FF are not always well placed. Brown-red or yellow varnish. Devoid of great artistic value.

MEZZADRI (Francesco) — *Milan* 1700-1750. Light red varnish. Good make.

MINELLI (Giovanni) — Clumsy imitator of the Italian masters, Ordinary work.

MILANI (Francesco) — *Milan* towards 1740. Pupil of Guadagnini. Stradivarius model which he cleverly copied.

MILANI (Giuseppe-Carlo) — *Milan* 1760. Violins by this maker are slightly arched, graceful of shape and well-made.

MONTEL (A.) — *Turin* circa 1830. Of French origin. Instruments by this maker have the style of the Mirecourt of the same period.

MONTADA (Gregorio) — *Cremona* XVIIIth century. Little known Pupil of Stradivarius whom he followed correctly. N° 345.

MONTAGNANA (Dominico) — *Cremona* and *Venice* circa 1700 to 1750. Maker of the rarest order to whom full credit is now being rendered. Pupil of Stradivarius whom he did not copy, but whose model recalls that of the master's first efforts. The thick-

nesses and arching also have much resemblance. We are inclined to believe that Montagnana learnt first with Niccolo Amati and then went to Stradivarius, as his standard model, a large pattern, comes in between those of Amati and Stradivarius. Instruments by this maker are scarce despite the fact that his production was great. For a long time unrecognised, his fate was that of many makers whose works were sealed as those of others more in vogue. His workmanship is minute and his varnish, one of the most beautiful known for its softness, its warm red colour and the generous nature of its composition. Sound holes and scrolls are spontaneously achieved. The quality of tone is one of the finest of the Italian school. N° 160.

MONTALDI or MONTADA (Gregorio) — *Cremona* circa 1750. Good make. Yellow varnish. This excellent maker worked with Stradivarius (Omobono) and cleverly reproduced his model.

MONTANARO (Giuseppe) — *Padua* circa 1815.

MORELLA (Morgiato) — *Mantua* and *Venice* circa 1850. Viols and lutes. Very scarce. Brown-red varnish. N° 208.

MUCCHI (Antonio) — *Modena* circa 1800-1880. Stradivarius model. Tender yellow varnish. N° 346.

N

NADOTTI (Giuseppe) — *Piacenzar* circa 1750. The work of this little master is not devoid of interest. He had several models. His workmanship is good, also his pale red or yellow varnish.

NELLA — *Brescia* circa 1700. Maggini style. See Ravanelli.

NOVELLI (Pietro-Valentino) — *Venice* circa 1780. Pupil o A. Belosio as shown on his label. On the whole, interesting make Good tone. N° 347.

O

OBICI (Bartolamio) — *Verona* circa 1670. Judging from its style, nature and large model, this make seems to belong to the

Maggini School. Good and careful workmanship. Light yellow or brown varnish. N° 341.

OBICI (Prospero) — *Modena* 1880. Good modern make. Guitars.

OBBO (Marco) — *Naples* circa 1710. Work of medium value. Dull varnish, not transparent. N° 348.

ODANI (Giuseppe) — *Naples* circa 1730. Brown-red varnish. Good make. N° 337.

ODOARDI (Giuseppe) — *Ascoli* circa 1670. Nicknamed " Il Vilano d'-Ascoli ". Large flat pattern. Dark yellow varnish. Good class make. N° 338.

ONGARO (Ignazio) — *Venice* circa 1740. Maker of no great importance.

ORELLI (Joseph) — *Rome* circa 1750. Excellent make, carefully selected woods. Varnish of good quality.

P

PAGANI (Gian-Battista) — *Cremona* circa 1740. Mediocre work.

PALMA (Paoio) — *Luca* circa 1750. Has made copies of N. Amati but with no great success. Third rate workmanship.

PALLOTTA (Pietro) — *Perugia* circa 1790. Good make. Yellow varnish. N° 200.

PANDOLFI (Antonio) — *Venice* circa 1730. Good make. Large model. Yellow or brown-red varnish. N° 128.

PANORMO (Vincent) — See French School.

PANSANI (Antonio) — *Rome* circa 1735. Mediocre work.

PARDINI — *Florence* beginning of XVIIIth centnry. Good current make. N° 349.

PASTA (Dominico) — *Brescia* circa 1700. Excellent make. Flat model harmoniously designed. Valuable instruments.

PAZZINI (Giovanni-Gaetano) — *Florence* circa 1668. An emulator of Maggini whose pupil he was,according to his label. Hight instruments. Brown varnish. N°s 352-353.

PEDRINELLI (Antonio) — *Crespano* circa 1780-1854. A carpenter who, after study of the violin making of the Italian masters himself became a maker. Often used beech wood and an orange varnish of good quality. N° 381.

PEREGRINO (Giannetto) — *Brescia* circa 1550. A bass viol of this maker may be seen at the Museum of the Conservatoire of Paris. Lyres and harps.

PEREGRINO (Giovanni) — *Luca* circa 1680. Little known.

PETRONI (Antonio) — *Rome* circa 1860. Good make without any outstanding quality.

PIATELLINI (Gasparo) — *Florence* circa 1750. Graceful instruments. Yellow varnish. Charming make. N° 350.

PIEROTTI or PIERONI (Luigi) — *Gubbio* 1830. Current work and rustic in design. N° 339.

PIZZURNUS (David) — *Genoa* circa 1760. Good make. Little known. We have had in our possession a specimen of this maker which was very interesting. Flat model. Yellow varnish. N° 340

PLANI (Agostino de) — *Genoa* circa 1760. Common work. Ordinary varnish. N° 351.

PLATNER (Michel) — *Rome* circa 1740. Arched in the centre Hollowed out near the edges. Yellow varnish. Affected style. Scroll particularly well carved. N° 199.

POLIS (Luca de) — *Cremona* circa 1750. Amati model. Current work.

POLLUSCA (Antonio) — *Rome* circa 1750. Tecchler manner. Good make. Little known.

POSTACCHINI (Andrea) — *Firmi* circa 1820. Flat model. Dark red varnish. Work not devoid of artistic value.

POSTIGLIONE (Vincenzo) — *Naples* born in 1835. Pupil of Juro Vincenzo. Good class workman who has executed good copies of Stradivarius and Guarnerius.

PRESSENDA (Giovanni-Francesco) — *Turin* 1777-1854. Said to be a pupil of Storioni. Established himself at Alba, then at Carmagnola and in 1820 permanently at Turin where he successfully carried on his profession. In common with that of Lupot in France almost contemporaneously, his work marked the period of renaissance of the art which, so flourishing a century before, had fallen to the very last degree of decay. Well built after Stradivarius or Amati, but more seldom from the latter, the majority of his instruments are remarkable for both workmanship and quality of tone. His varnish is very rich in colouring and substance. Imitations of them have been effected by excellent modern makers, notably those by Fagnola, which bear both labels, that of the originator and the copyist.

R

RACCERIS— *Mantua* circa 1750. Ordinary work. Dark red varnish. Stradivarius model.

RAVANELLI — *Brescia* 1660-1700. Instruments by this good class maker resemble those of Maggini, are coated with a brown-yellow varnish and often ornamented with incrustations.

REALLI (Cosmo-Battista) — *Parma* circa 1660. Maker of kits. Brown varnish. Fine work. The kit or small fiddle, also called " pocket fiddle " or pochette, which was used by the dancing masters of the XVIIth and XVIIIth centuries was carried in the pocket, thence its name. Nowadays it is sought by collectors for its original and graceful shape, especially when the work is beautiful and adorned with incrustations and others ornaments. The best of the old masters have made them. A particularly fine one by Stradivarius may be admired at the Museum of the Paris Conservatoire. These charming instruments having been given different shapes are all the more an attraction for the collector. The Italian are the most interesting of all.

RECHARDINI (Pietro) — *Venice* beginning of XVIIth century. Ordinary make. Arched model. Orange or gold-red varnish.

RIVOLTA (Giacomo) — *Milan* circa 1820. This maker seems to have worked with Gagliano, whose style he recalls. Neapolitan yellow varnish. His 'cellos are among his best instruments. His guitars greatly contributed towards making his reputation.

ROCCA (Giuseppe-Antonio) — *Turin* 1800-1865. Pressenda style without all its qualities. Fine red varnish a little thick. Fine copies of the Cremonese masters. A make, the worth of which increases every day. On the whole the outlines are harmonious but the edges are a little heavy and curved up.

ROCCA (Enrico) — *Genoa* circa 1880. Son of above-mentioned. Interesting modern make. Fine copies of Guarnerius. Good quality gold-yellow varnish.

ROCCA — *Genoa* circa 1760. Interesting make inspired by the Guarnerius model. Original scroll. Manuscript label.

ROTA (Giovanni) — *Cremona* towards 1800. Dark yellow varnish. Common work. N° 354.

ROMANI (Julius-Cesar-Gigli) — *Rome* circa 1760. Fine make. Gold yellow varnish. Small FF, Tecchler manner near edges. Narrow middle bouts. Graceful scroll. Pointed corners. See Gigli.

ROMANINI (Antonio) — *Cremona* circa 1730. Good class maker.

ROMANO (Pietro) — *Pavia* XVIIIth century.

ROSIERO (Rocco) — *Cremona* circa 1720. Good make which from its style and artistic value is often attributed to makers more in favour.

ROVETTA (Antonio) — *Bergamo* circa 1860. Clever copyist of the old masters.

RUB (Aug. de) — *Viterbo* circa 1760. Amateur who made violins not devoid of value.

RUGGIERI (Francesco) — *Cremona* circa 1645-1700. Pupil of

Niccolo Amati whose model he recalls. He did not however follow it, his work being very individual. The outline and scroll are of fine design: the sound holes are rather small and slightly open. A beautiful and very transparent pale red or orange varnish adorns this fine make, the woods being particularly selected for the violins. This is not so in the case of his 'cellos, but the fact that they were more numerous, probably explains this lack of finish. It is not exactly known why he was familiarly known as " Il Per ". N° 161.

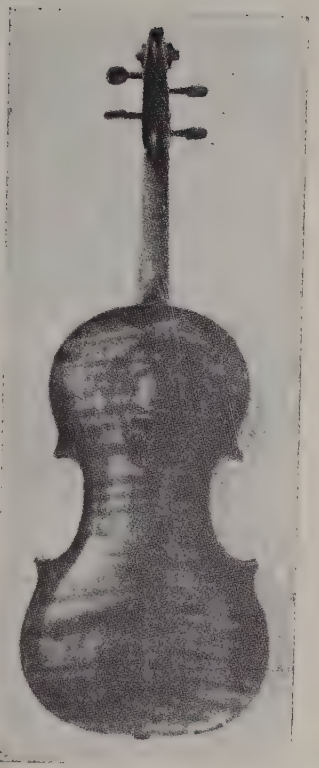
RUGGIERI (Giacinto-Gio-Battista) — *Cremona* circa 1660-1700 Son and pupil of Francesco Ruggieri. Excellent work but not quite equal to that of his father. His model is a little more substantial in build and the arching more pronounced. Brown varnish, rather dark and of good quality. N° 376.

RUGGIERI (Vincenzo) — *Cremona* circa 1680-1730. Son of Francesco Ruggieri. The work of this master has not the same value and cannot be compared with that of his father. Like his brother Giacinto, he used a yellow-brown varnish of good quality. His instruments are slightly arched. The scroll is artistically carved, the purfling a little thick. N°s 162-377.

RUGGIERI or ROGERIE (Giov.-Battista) — *Brescia* circa 1660-1730. Pupil of N. Amati. Instruments by this maker are not to be mistaken for those of Francesco Ruggieri as it has been ascertained that they did not belong to the same family. Confusion might arise from the fact that they were both pupils of Niccolo Amati and used labels of the same description with Rugerius, Rogerius, Ruggerius and Rogeri, minus the appellation " Il Per " with belonged to Ruggieri of Cremona. His model resembles that of Stradivarius' first efforts, consequently a little arched. The workmanship is good but on the whole there are no outstanding features. Light red varnish of good quality. His 'cellos are valued for their powerful tone. The labels are sometimes printed in red. N°s 88 and 373.

ROGERIE (Pietro-Giacomo) — *Brescia* circa 1675-1730. Son of one preceding. Fine make. Same work as his father but perhaps a little less finished. His 'cellos are his best instruments. The backs

Carlo Bergonzi, Cremona 1733 (Paul Guilbert)



J.-B. Guadagnini, Milan 1754, *alto* (Paul Guilbert)

J.-B. Guadagnini II, Turin 1750

J.-B. Guadagnini II, Turin 1779 (Paul Guilbert)

are not always purfled. Flat model. Broad corners. Parrot's head. Yellow varnish. N° 374-375.

S

SACCHINI (Sabatino) — *Pesaro* circa 1670. Ordinary work. Style of Mariani, whose pupil he may have been. Small pattern. N° 365.

SALINO (J.-B.) — *Rome* circa 1750. Dark varnish. High arching.

SALO (Gaspard da) — See Gaspard da Salo.

SALONI (Gio-Battista) — *Verona* 1670-1735. Good make, slight arching. Model rather individual. Reddish colour varnish.

SANTE (Giuseppe) — *Rome* circa 1770. Work of medium value. Highly arched instruments.

SANTO (Giovanni) — *Naples* circa 1700-1750. Amati style. Red varnish.

SANTO (Seraphino) — *Venice* circa 1675-1730. This master's artistic work has much resemblance to that of Francesco Ruggieri or Niccolo Amati, whose pupil he was. His woods are fine and coated with a very effective orange or red varnish of the best quality. The scroll is treated in a masterly fashion. Apart from the label, he branded his instruments near the tail pin. The sound holes, well cut, in their design recall those of Stainer. Santo Seraphino at the beginning of his career also worked at Udine, but only for a short time. N° 35.

SERACINI (Dominico) — *Florence* XVIIth century. Well made lutes and violins.

SARDI — *Venice* towards 1650. Viols.

SAVANI (Giuseppe) — *Carpi* circa 1800. Well made double-basses.

SGARABOTTO — *Milan*. Contemporary maker, copyist of Testore and Grancino of rare skill. Apart from his imitations, this maker made very finished instruments. Fine yellow varnish.

SCARAMPELLA (Giuseppe) — *Florence*, born about 1840. Pupil of Niccolo Bianchi of Genoa. Make much sought after for its tone qualities. Followed both Stradivarius and Guarnerius models. Good red varnish. This maker worked in Paris in about 1860. N° 378.

SCARAMPELLA (Stefano) — *Brescia* and *Mantua*. Brother and pupil of one above. Supple orange varnish. Work often lacking in finish.

SERASATI (Dominico) — *Naples* circa 1740. Little known work.

SICILIAGI (Antonio and Gioachino) — Father and son. *Venice* XVIIth century. Viols.

SCARBI (Giuseppe) known as JARINO — *Modena* circa 1860. Good modern make. Red varnish of good quality. Good tone qualities.

SNEIDER (Joseph) — *Pavia*. Pupil and copyist of Niccolo Amati. Good make. Arching of medium height. Yellow varnish.

SOFFRITTI (Ettore or Hector) — *Ferrara*. Contempory master maker born at *Ferrara* in 1877. He learnt his art with his father Louis Soffritti who was himself a clever maker. His works are after that of the great Cremonese masters and the workmanship is beyond compare. He was awarded a Gold Medal at the Exhibition of Brussels and also the First Prize at the Instrument competition of the Saint Cecilia Academy of Rome in 1923. The varnish he uses is either of a gold yellow shade or gold red. Four different labels. N[os] 501-502-506-507.

SOLIANI (Angelo) — *Modena* circa 1780. Good make, rather flat model. Fine and effective yellow or orange varnish. Powerful and clear tone qualities causing them to be greatly appreciated by artists. Branded as well as labelled. N° 392.

STORIONI (Lorenzo) — *Cremona* 1750-1799. Original make lacking finish. Excellent instruments of the Guarnerius del Gesu model. Yellow varnish, sometimes red, lacking softness. Narrow purfling near edges. The scroll is completely devoid of charm. On the whole the work of this maker has a certain individuality and

the influence of his noted predecessors can well be traced, but he is nevertheless the starting point of the downfall of the great Cremonese School. N° 243.

STRADIVARIUS(Antonio) — *Cremona* 1644-1737. The celebrated and greatest master of violin making. Pupil of Niccolo Amati whom he copied for a few years. (There exist violins signed by or attributed to Amati which were made by Stradivarius). The instruments of this first period are the Amati-ised, Amati-like, also known as Amati-Strads. Plate IV reproduces one of the finest specimens of this period, dated 1668. This violin comes from the collection of the famous violinist Niccolo Paganini, was sold by his son, the Baron Achille Paganini to J.-B. Vuillaume, then became the property of an amateur at Amiens, M. Desaint, who sold it to the Maison Gand where it was bought by M. Levers, the well informed and well-known collector. He in his turn transferred it to a young Russian, a victim of the Revolution, and this beautiful instrument must have shared the same fate. Towards the year 1676, Stradivarius created the model referred to as " longuet " or longish, that is to say these instruments gain in length what they lose in width. One feels that he is gradually freeing himself from his master's model in order to perfect his own but it was actually in 1690 that the great model was made and never ceased to be improved upon until the year 1700, after with it was definitely adopted. Towards the year 1725, the workmanship is not so light, age beginning to affect the master's faculties. Nevertheless, the instruments of this period, the last, have the great quality of being stronger in wood which, at times, causes them to be superior, in tone. It will be noticed that the violins of the latter period, those of the last ten years of his life, have their backs of a lighter shade than their bellies. The violin recently sold by auction at the Hotel Druot was the property of the celebrated conductor Lamoureux, whose Society of Concerts bears his name, and belongs to the category constituting the latter manner. This instrument has been acquired by MM. Maucotel and Deschamps, violin makers in the Rue de Rome, for the trifling sum of 103,000 francs. With the exception of his first models, Stradivarius always used magnificent woods. As to

the varnish, the quality of its composition is only superseded by the beauty of the colouring, which varies from light red to brown-red according to the number of coats. It is hardly possible to describe the art and gracefulness of which his scrolls are the expression, an intricate point over which the cleverest of copyists has always failed. Scattered all over the world there must be about four hundred Stradivarius instruments, including those made by his sons. Considering this small number and the thousands of copies that have been made for over a century, some having no resemblance whatever but bearing the label, it is not surprising that a violin which has belonged to a family for a number of years is believed by the present owners to be a genuine Stradivarius. Stradivarius came from a very ancient and noble family, bearing a coat of arms. Little is known of the private life of this grand maker except that he was tall and played the violin fairly well, an advantage which must have been a great asset in his research. He died on the 18th December, 1737, leaving about eighty instruments, which his sons finished. It is to Viotti, the celebrated violinist, that must be ascribed the honour of having made the master's works known to the amateurs and to the Paris makers towards the year 1796, as most of them were ignorant of their existence, knowing only Stainer and Amati. This explains the arched style of the violins of the XVIIIth century Parisian School. Fortunately, Nicolas Lupot, who established himself at this period, paid homage to the genius of Stradivarius and prompted by his model, founded the fine French School. The 'cellos by Stradivarius are of two patterns: small and large. The one of normal size, at least 0^m75, and the other much larger such as the one of which we give the measurements below. N° 244.

DIMENSIONS OF A 'CELLO HAVING BELONGED TO THE CELEBRATED 'CELLIST SERVAIS. (BY STRADIVARIUS, 1701)

Length of body	0^m 792
Width of top bouts	0^m 366
» » bottom bouts	0^m 456
» » middle bouts	0^m 256
Length of FF	0^m 127
Notch of FF to purfling near neck	0^m 423

MEASUREMENTS OF A VIOLIN (1715)

Length	0m 357
Width of top bouts	0m 166
» » bottom bouts	0m 207
» » middle bouts	0m 110
Height of ribs (top)	0m 029
» » (bottom)	0m 031
Length of FF	0m 075
Notch of FF to purfling near neck	0m 190

STRADIVARIUS (Francesco) — *Cremona* 1670-1743. Son of Antonio Stradivarius. Make of great value which is however not equal to that of his father, the workmanship, design and cut of the sound holes being inferior. The exceptional tone qualities of his instruments are their best recommendation. Dark orange-yellow varnish. His scrolls are admirably carved N° 134.

STRADIVARIUS (Omobono) — *Cremona* 1679-1742. Second son of Stradivarius. Same work as that of his brother Francesco with whom he was in partnership. An important detail and contrary to his father's models is that the mitre of the purfling is directed away from the CC. Manuscript labels. With Stradivari's two sons commences the downfall of the great master's art, since then unsurpassed. The greater part of the lives of the sons having been spent as workmen with the master, may explain their lack of personality. Established on their own account rather late in life (Francesco was 67 at the death of his father, Omobono 61 and Bergonzi himself about 50 years old), these makers, although endowed with great artistic gifts, had no opportunity of giving full sway to their aspirations, Bergonzi, about 15 years their junior, was more fortunate, but if one may say so, it seems that he could have done even better. N° 110.

SURSANO (Spirito) — *Coni* 1714-1735. Amati style.

T

TACHINARDI — *Cremona* circa 1700.

TANEGIA (Carlo-Antonio) — *Milan* circa 1730. Copied the Grancini somewhat cleverly. N° 342.

TANINGARD (Giorgio) — *Rome* circa 1740. Dark red varnish. His instruments are a little arched. N° 343.

TASSINI (Bartolomeo) — *Venice* circa 1750. The instruments by this little master have a gilt yellow varnish and recall the Testore.

TECCHLER (David) — *Rome* 1660-1745. The best master of the Roman School. His instruments made at Rome are very fine and bear a thorough Italian character : others, very arched, are of the German style and have much less value. This maker, who also worked at Venice, seems to have specialized in the making of 'cellos of a large pattern. He was still working in Salzburg at the beginning of the XVIIIth century. Both model and varnish are fine, the latter being yellow verging on red. The corners are a little long. Violins and 'cellos by this master are sought after by artists for their powerful tone. The sound holes, rather short, betray his German origin. N°s 206-495.

TEDESCO (Leopold) — *Rome* circa 1660. After having worked in Amati's workshops, this maker left and established himself at Rome where he made good instruments inspired by the master's model. If his workmanship is not of the first order, his varnish is compensatingly fine.

TERNYANINI (Pietro) — *Modena* circa 1760. Good make. Gilt yellow varnish.

TERNYANINI (Giuseppe) — *Modena* circa 1750. Brother of above mentioned. Same work.

TESTORE (Carlo-Giuseppe) — *Milan* circa 1665-1720. Pupil of Grancino. After the Guarnerius model, this make is well finished. Pale red or yellow-brown varnish. His 'cellos are particularly fine, some made of poplar or pear-tree wood. The scroll is not graceful: the sound holes elongated, but of a regular design and cut. Carlo Giuseppe Testore allievo di Gio Grancino in Contrada Larga di Milano. 16..

TESTORE (Carlo-Antonio) — *Milan* circa 1680-1760. Son and

pupil of Carlo-Giuseppe. Amati and Guarnerius models. His own model is large and heavy of aspect. The sound holes, after the Guarneri manner, are very open. Thick yellow-brown varnish. Excellent instruments. Apart from the label, an eagle is branded. N° 133.

TESTORE (Paolo-Antonio) — *Milan* 1690-1760. Son of Carlo Giuseppe. His work is not so finished as that of his brother with whom he worked until 1710. His instruments are not scarce ; many are unpurfled. Light yellow-brown varnish. Powerful tone. N° 25.

TONONI (Felix and Guido) — *Bologna* circa 1680. These excellent workmen have left some good 'cellos. Their instruments are rather high built and well made. N° 185 B.

TONONI (Giovanni) — *Bologna* circa 1686-1740. Son of Felix Tononi. Amati style. Effective light yellow or brown-red varnish. Rather large pattern and superior workmanship. N° 158.

TONONI (Carlo) — *Bologna* circa 1710-1765. Brother of Giovanni. About the same work. Large pattern and arching of medium height. N° 117.

TONONI (Pietro) — *Bologna* circa 1710. Less known. N° 119.

TONONI (Carlo-Antonio) — *Venice* circa 1708-1765. Beautiful make after N. Amati. His flat model is best; it greatly resembles that of Montagnana who in all probability was his master. The body of the instrument is ample, but, the scroll although graceful is not treated in the same manner, as might be expected. The lower part of the sound holes is much open. Fine Venetian orange varnish. Branded above the tail pin. This master was not always over-careful in his choice of woods. N° 117.

MEASUREMENTS OF A VIOLIN (1738)

Length.	0m 355
Width of top bouts	0m 166
» » middle bouts	0m 108
» » bottom bouts	0m 206
Height of ribs near neck	0m 029
» » at the chin	0m 031
Length of sound holes	0m 075

TOPPANI (Angelo de) — *Rome* circa 1745. Pupil of David Tecchler. Slightly arched instruments. Gilt yellow varnish. Sound holes German fashion. Long corners. N° 311.

TORELLI — *Verona* XVIIth century. Lutes.

TORTOBELLO (Francesco) — *Rome* end of XVIIth century. Good make in the style and manner of Maggini.

TRAPANI (Raffaele) — *Naples* circa 1800. Careless work. The thick red varnish lends an aspect to this individual make of a large model with sound holes entirely lacking grace. N° 366.

TRINELLI (Giovanni) — *Scandiano* circa 1800. Good class work. Large model a little heavy in wood. Good tone qualities make up for these defects. N° 382.

U

UGAR (Crescendo) — *Rome* circa 1780. Ordinary work. Brown varnish. German style.

V

VALENZANO (Giovanni-Maria) — See under Miscellaneous. Schools and Makers.

VANDELLI (Giovanni) — *Modena* 1796-1839. Conventional make.

VANGELISTI (P. Lorenzo) — *Florence* circa 1730. Gabrielli style. Yellow varnish. Good make. N° 367.

VAROTTI (Giovanni) — *Bologna* circa 1780-1820. Third rate make with an original model. The interest of these instruments lies mainly in their tone qualities. N° 383.

VENTAPANE (Vincenzo) — *Naples* circa 1750. Gagliano School. The instruments by this good maker are sought after for their tone qualities. Stradivarius model. Dark yellow varnish.

VENTAPANE (Lorenzo) — *Naples* 1830. Probably son of the one preceding, who, like himself, followed Stradivarius. His

instruments possess a powerful tone, perhaps somewhat at the expense of the quality, but this may be largely due to the width of the body which is sometimes exaggerated.

VENTAPANE (Pasquale) — *Naples* 1870. In all probability the son of the one preceding, whose work is analogous. The influence of the Gagliano School is still noticeable. Orange yellow varnish. The eye of the scroll protrudes greatly. Excellent tone qualities. Label: Ventapane Pasquale. Fabricánte di violini e violoncelli, via Speranzella N° 23 Napoli.

VETRINI (Battista) — *Brescia* circa 1630. Small pattern instruments. Good quality yellow varnish. Excellent workmanship and materials.

VIMERCATTI (Paolo) — *Venice* circa 1700. Style of Tononi, whose pupil he was. Amati model. Finished workmanship. Yellow varnish. N° 372.

VINACCIA — *Naples* 1710-1800. Mandolin makers of repute, numbering no less than twelve members of the family. Among those who made violins, Gennaro should be mentioned for his instruments recalling Gagliano, thoroughly made and coated with a dark yellow varnish. N° 384.

VINCENZI (Luigi) — *Carpi* circa 1775-1820. Mainly reputed for his 'cellos.

VITOR (Petrus-Paulus de) — *Brescia* circa 1740. This maker must have served his apprenticeship at Venice. Fine red oil varnish. Small scroll. High model. N° 344.

Z

ZANETTO (Pietro) — *Trevisio* circa 1670. Viols and 'cellos. N° 332.

ZANI (Francesco-Reggio-Emilio) — Small make, ordinary work compensated by fine qualities of tone.

ZANFI (Giacomo) — *Modena* circa 1750-1820. Good work. Yellow varnish.

ZANOTTI (Antonio) — *Mantua* circa 1730. Flat model. Light brown varnish. N° 370.

ZANOLA (Giovanni-Battista) — *Verona* XVIIIth century. Work more German than Italian. Flat model.

ZANOLI (Giacomo) — *Verona* circa 1750. Son of one above mentioned. This maker worked at Venice and made 'cellos that are much sought after. His violins recall those by Landolphus. N° 129.

ZANTI (Alessandro) — *Mantua* circa 1760-1820. Stradivarius model. Although the varnish is not interesting, the tone is fine. Medium class work.

French School

A

ABEILLE – *Avignon* circa 1875. A good workman who specialized in repairs.

ADAM (Jean) — *Mirecourt* under the First Empire. Bow maker. Current work.

ADAM (Jean-Dominique) — *Mirecourt* 1795-1865. Believed by us to be the son and pupil of the one above-mentioned. Some bows deserve notice. Many German imitations bear the mark : ADAM.

ALDRIC (Jean-François) — *Paris* 1765-1843. Born at Miremont. First class make. Imitator of Stradivarius. His varnish, of a beautiful orange red or gold yellow, is of the best quality and of the finest effect on his highly selected woods. It may be regretted that he sometimes used American woods. Some specimens are remarkable from all points of view. Among the French makers of the XIXth century, Aldric is probably the one whose instruments best resemble the Italian in quality of tone. His 'cellos are among his best instruments and realise high prices. Plate II. reproduces a rare specimen of Aldric in our possession. This instrument, beyond compare for its beauty, preservation and sound qualities, will bear comparison with the finest Italian. Instruments of this category are seldom met with : most of them are in England, where they have been highly esteemed for a considerable period. N°s 1 and 2.

ALLARD (François) — *Paris* circa 1780. Good make seldom found. Small production.

AMBROISE — *Paris* circa 1770. Nice make. Gold-yellow varnish. N° 6.

ANGARD (Maxime) — *Paris* circa 1895. Excellent maker who was established at 23. Passage Delaruelle. Esteemed work.

AMELOT — *Lorient* circa 1820. Ordinary work. Yellow or red varnish.

AUBERT — *Troyes* circa 1780. Has made lutes, guitars, lyres and violins.

AUBRY — *Paris* circa 1840. Practically the same kind of work as Aldric, whose nephew and successor he was. Many instruments are inferior, having been inconsistent in his making. Rather limited production.

AUDINOT (Léopold) — *Mirecourt* circa 1840.

AUDINOT (Nestor-Dominique) — *Paris* 1842-1920. Born at Mirecourt. Son and pupil of the one above-named. Succeeded Sebastien Vuillaume in 1875. Excellent modern and promising make. Red varnish. He had a particular liking for the Guarnerius model.

AUGIÈRE — *Paris* circa 1830. Pupil of Clément. Make rather scarce and sought after. Stradivarius model. Was in partnership with Calot. Red-brown or orange varnish.

AUTIÉRO (Gaëtan) — *Avignon*. Born at Téano in 1853. Successor of Abeille at Avignon in 1876.

AUTIÉRO (Joseph) — *Avignon*. Born at Téano in 1858. Probably brother of above-mentioned. Maker and repairer of every kind of instrument.

B

BACHELIER (Jean-Gaspard) — *Paris* circa 1780. Work of no great interest. Yellow-brown varnish. Lived in the Rue de la Tissanderie and Place Baudoyer.

BAILLY (Paul) — *Mirecourt, Paris, London*, 1844-1907. Native of the neighbourhood of Mirecourt, this excellent maker effected his first studies with Jules Gaillard. Of a roaming disposition, he worked in many towns, at Lille, Douai which he left in 1871 to

return to Mirecourt, at Paris about 1880, in London and Brussels. After a short stay in America and Rheims, be went back to England and finally returning to Paris in 1899, established himself with his family at Rue de Grenelle. His production was very great and among his instruments, some deserve notice for their fine, methodical construction and the excellent quality of red varnish with which they are coated. Stradivarius model.

BAILLY (Jenny) — *Paris.* Contemporary maker. Daughter pupil and successor of the one above. Her work is appreciated.

BAILLY (Charles) — *Mirecourt.* Contemporary.

BARBÉ (Télesphore-Amable) — *Paris.* Born at Dijon in 1822. Pupil of Derazey. First class workman, was with Miremont and Gand, but mainly with J.-B. Vuillaume. On his labels he styles himself: " Ex-first hand with J.-B. Vuillaume ". He also made a number of instruments in white for the Perny Brothers, who coated them with a varnish of their own composition. He has faithfully and often reproduced the " Messie " by Stradivarius, which, like many other masterpieces, he could handle and study when in the service of J.-B. Vuillaume. He signed few instruments personally and like the majority of those who spent their lives with a master maker, his personality was given no chance to develop. At the same time, intemperance was in a great measure the cause of his not establishing himself on his own account. His facilities and skill were so great that he could make as many as three violins per. week. He used a red varnish for the instruments he signed. He deserves to be specially mentioned as principal collaborator of J.-B. Vuillaume, the majority of whose instruments passed through his hands, although being always completed by the master who gave them that indefinable mark of refinement for which they are notorious.

BARBÉ (J.) — *Avallon* 1800-1868. Born at Mirecourt. Father of the one preceding. Medium class work. His 'cellos and basses are his best instruments.

BARBET (Charles) — *Marseilles.* Born at Bourges in 1839. Nephew of Barbe of Avallon. Partner of Granier. See Granier (Edmond).

BARBEY (Guillaume) — *Paris* circa 1715. Good second class make.

BAROUX — *Paris* circa 1835. Bow maker. Good work.

BARZONI (François) — *Château-Thierry* towards 1880. Guarnerius model. On the whole the work is good. This maker worked for Messrs. Beare and Sons, London.

BASSOT (Joseph) — *Mirecourt* and *Paris* XVIIIth century. A good maker who worked at Mirecourt and established himself in Paris towards 1775. Well built make, varnish rather dark, neither oily nor dry. The scroll is not so heavy as the body of the instrument. Stradivarius model. Good sounding qualities. N°s 10-11.

BATON — *Versailles* XVIIIth century. Viols, quintoles and violins of no transcendency.

BAUR (Ch.-Alex.) — *Tours*, end of XVIIIth century. Current work.

BAZIN (Gustave) — Contemporary. Pupil of Colin Mezin.

BAZIN (C.) — *Mirecourt*. Father of above-mentioned. Bow maker who founded the firm towards 1840.

BAZIN (Louis) — *Mirecourt*. Son and successor of the one preceding. Excellent sticks are found signed : Bazin.

BECHON — *Paris* and *Rouen* towards 1750. Little known.

BELLEVILLE — *Paris* towards 1830. Yellow varnish. Model lacking gracefulness.

BELLON — *Paris* circa 1830. Devoid of interest.

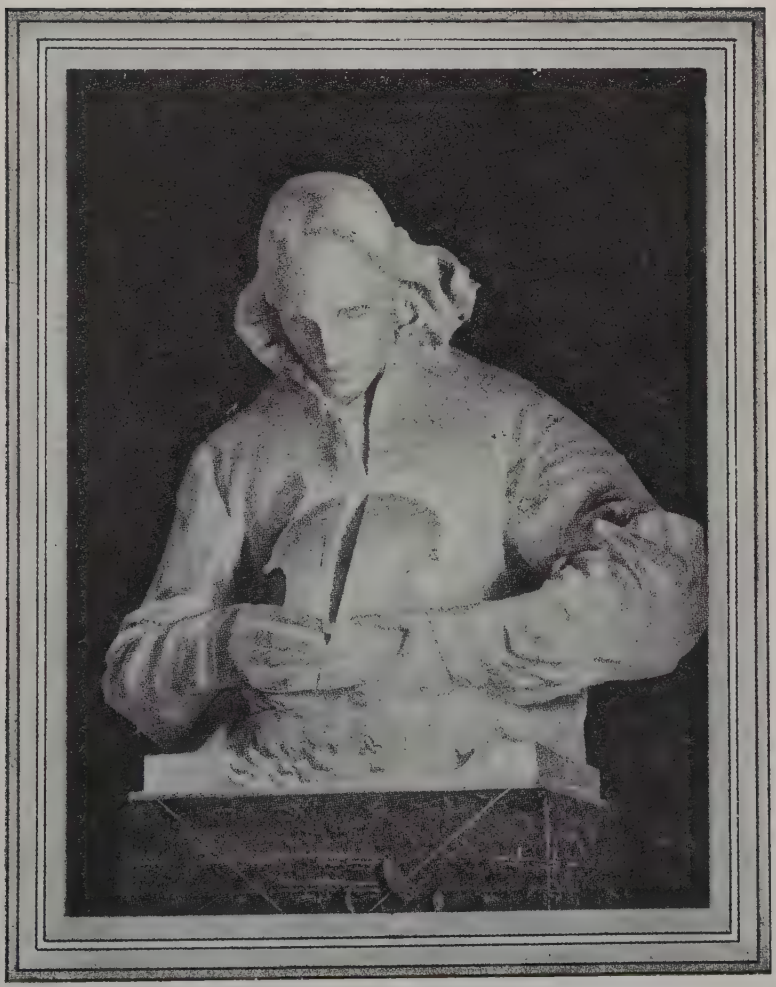
BERARD — *Montpellier* towards 1850. Medium class work.

BERGÉ — *Toulouse* circa 1770. Little known.

BERNARDEL (Auguste-Sebastien-Philippe) — *Paris* 1802-1870. Born at Mirecourt. Pupil of Lupot, this master is looked upon as one of the best of the French School. His model after Stradivarius is fine, also the workmanship which is of the first order. Although always well chosen, it is to be regretted that he

From left to right : Guitar by Enrico Cerutti (beginning of the XIXth century) ; Small violin by Louis Guersan (Paris XVIIIth century) ; Small violin by René Champion (Paris XVIIIth century); Small violin by Joseph Guarnerius, son of André (Crémona 1666-1740) ; Small violin by Testore (beginning of XVIIIth century) ; Bows for small violins.

Private collection of M. Paul Deschamps.



GASPARO DA SALO

Statue erected at Brescia

sometimes subjected his woods to some preparation, procedure to an extent only excusable in his reproductions of Stradivarius and Guarnerius. He also used American woods, which give an unsatisfactory effect, that of tinted woods. His excellent quality varnish is red or brown. His powerfully built 'cellos are among his best instruments. Bernardel, who had entered into partnership with his two sons, Ernest and Gustave, retired in 1866 and the two firms, Gand and Bernardel amalgamated under the name of Gand and Bernardel, Frères. In 1886, Ernest Bernardel retired, leaving Eugène Gand and Gustave Bernardel to continue the business under the title of : Gand and Bernardel. N°s 73-74.

BERNARDEL (Léon) — *Paris.* Contemporary expert master maker. Born in Paris in 1853. Pupil of Gand and Bernardel brothers. Continuing the tradition of the makers of the same name, his violins, of fine workmanship, are made after N. Lupot on the Stradivarius model. His red oil varnish recalls that of the Gand. Established in 1898, his firm is situated 40 *bis*, of the Faubourg Poissonnière. N° 454.

BERNARDEL (Ernest-Auguste) — *Paris* 1826-1899. Son, pupil and successor of Auguste-Sébastien-Philippe Bernardel (See this name).

BERNARDEL (Gustave-Adolphe) — *Paris* 1832-1904. Son and pupil of Auguste-Sébastien-Philippe Bernardel (See this name).

BERTET (Joseph) — *Paris* and *Nantes* circa 1750. His ensign « Au Roi David ». His work is good in spite of the fact that no great value is attached to it. He used a thick yellow varnish. According to his labels he was established in the rue St-Roch and rue Dauphine.

BERTRAND (Nicolas) — *Paris* beginning of the XVIIIth century. Viols and quintoles. Good quality red varnish. Boquay manner. Has made few violins. N° 16.

BESSARD (Louis) — *Paris.* Author of a book which gives the measurements of the instruments by the Italian masters.

BIANCHI (Nicolo) — *Paris, Aix, Genoa, Nice.* Born at Genoa in 1796, died at Nice in 1881. Pupil of Cerutti and Pressenda. His instruments are of good workmanship and possess an excellent tone.

BIENFAIT (Paul-Emile) — *Paris* towards 1895. Native of Rouen. Bow maker whose work is not devoid of qualities. Prior to this he was a violinist. Marked : P.-E. Bienfait.

BISCH (Paul) — *Mirecourt.* Born in 1893. Pupil of Léon Mougenot and of the firm Caressa and Français. Gand model. Red brown varnish oil on yellow ground. N° 467.

BLAISE — *Mirecourt* circa 1820. This maker has taught excellent pupils among whom may be mentioned the Sylvestre Brothers of Lyons. His own work is of no great value.

BLANCHARD (Paul-F.) — *Lyons.* Born at Mirecourt in 1851, died a few years ago. Good promising make. Red varnish. Stradivarius or Guarnerius models. Pupil of Darte. After spending several years in the workshops of the Sylvestre Brothers, this excellent maker established himself in 1876. Emile Boulangeot is his successor.

BLANCHI (Albert) — *Nice.* Born in 1871. Son, pupil and successor in 1899 of the one following. Gold medal in Milan 1906 and London 1908. Own model, artistic and much appreciated make. Very finished workmanship. An excellent tender varnish which varies in shades, generally orange-red, adorns his much valued instruments. N° 398.

BLANCHI (Augustin) — *Nice* 1828-1899. Father of one above. Well constructed and deservedly esteemed make.

BOIVIN (Claude) — *Paris* circa 1750. Ensign : « A la Guitare Royale ». Graceful make, coated with a glistening brown-red varnish. Although it may be regretted that his instruments are lacking as regards size, the sound holes and scroll are particularly well treated. A shell at the base of head and a daisy at the eye of scroll. Rich yellow varnish of supple composition. N°s 15-66.

BOMÉ (Thomas de) — *Versailles,* end of XVIIIth century. Work a little heavy.

BONTEMPS (Nicolas) — *Lyons,* towards 1515. Viols and Lutes.

BOQUAY (Jacques) — Circa 1730. Master maker of the XVIIIth century whose instruments have a little of the Italian characteristics. They are of the Amati or Peter Guarnerius of Mantua model, but without their purity of outline, and unfortunately the 'cellos are often of a small pattern. While on the subject of this maker's work, it may be of interest to know that clever tricksters have transformed good class Boquay with a supple varnish into a Peter Guarnerius of Mantua. His varnish is brown, yellow or orange-red, often lacking suppleness, also the tone of his instruments, although of a pleasing quality, generally brilliant, lacks depth. It is to be remembered that many Boquay violins have no longer their original scroll. They are charming instruments, much sought after by lovers of the XVIIIth century. They are branded and the best bear a label : N° 198.

BOULANGEOT (Emile) — *Lyons.* Born at Mirecourt in 1877. Contemporary maker who served his apprenticeship with E. Laurent at Mirecourt from 1890 to 1893, then joined Gustave Bernardel in Paris, where he worked till 1909. He became successor of Paul Blanchard at Lyons in 1913. His oil varnish is of an orange-red tint. Instrument maker and repairer of the Lyons National Conservatoire for Music and the Grand Concerts Society. N°s 423-424.

BOURDET (Sébastien) — *Mirecourt* circa 1710. Current make.

BOURDET (J.) — *Paris* 1750. Current work.

BOURLIER (Laurent) — *Mirecourt* 1830.

BOURELIER — *Mirecourt* XVIIIth century. Heavy workmanship. Brown varnish.

BOVIS (François) — *Nice* 1864-1914. Pupil of N. Bianchi, whom he joined in 1874 and succeeded in 1880. Mainly followed the Guarnerius model from choice. Finished workmanship and good

brown-red semi-oil varnish. He obtained a Diploma of Honour at Turin in 1911. This very capable maker specialized in repairing, in which he excelled. His widow continued and managed the business, which is situated 28, rue Masséna. N° 459.

BONNEL — *Rennes* towards 1820. When founded, the firm of this name consisted of a workshop for repairs. Towards 1830, violin making was started and proceeded with under the direction of the three brothers Bonnel as partners (these were sons of the above-mentioned) and having as head makers, Demarne and Claudot, both excellent workmen. Later, Theodore Husson, ex-first hand with Mougenot in Brussels became head maker under the direction of L. Bossard-Bonnel, nephew and successor. The firm is now managed by the latter's son, Marius Bossard-Bonnel, 3, rue Nationale. N° 413.

BONNEL (Nicolas) — *Rouen* circa 1830. Brother of Bonnel of Rennes, he founded the firm in Rouen in 1820. Several very capable makers worked there, among them Demarne, Antoine Brubach and Brugère, familiarly known as Malakoff. In 1873, Haumesser took the succession. The firm no longer exists.

BOSSARD-BONNEL (Marius) — *Rennes.* See Bonnel of Rennes.

BOUGARD (Simon) — *Nancy* end of XVIIth century. Pochettes or kits.

BOURGEOIS — *Paris* towards 1750. Few instruments by this maker are found. Golden-yellow varnish, sometimes red. It may be that this maker and Seraphin Bourgeois of Geneva are in reality the same person.

BRETON (F.) — *Mirecourt* towards 1820. Innumerable are the instruments bearing the mark of « F. Breton, luthier de S. A. R. Mme la Duchesse d'Angoulême ». The genuine ones, like the Nicolas, are interesting, and also, like the majority of good class old Mirecourt, they are excellent orchestral instruments. Apart from the label, they are branded at the button.

BRIÈRE (Pascal) — *Rouen* circa 1715. This maker, who must have produced little, being scarcely known, was established rue du Petit-Puits.

BRUBACH (Antoine) — *Rouen* circa 1880. Maker not devoid of qualities, who has made violins, violas and 'cellos signed by Klein, music dealer, in whose employ he was for several years. His work is usually heavy and uneven, although some instruments have genuine qualities. The scroll is thoroughly carved and the sound holes are of good design. He used a red or yellow varnish. Branded A. Klein et Cie, Rouen, apart from the label.

BRUBACH (Charles) — *Paris*. Born at Mirecourt in 1847. Brother of the one preceding : uncommonly gifted. This maker worked for many years with Gustave Bernardel and for this reason has signed few instruments.

BRUGÈRE (François) — *Mirecourt* 1822-1874. Make of heavy aspect. Has left some good 'cellos.

BRUGÈRE (Charles-Joseph) — *Mirecourt* 1842-1876. Son of François Brugère. Guitar and violin maker.

BRUGÈRE (Charles) — *Paris*. Born at Mirecourt in 1865. Son of the one above. Served his apprenticeship with Ch. Drouin until 1882, then went to work with Paul Blanchard at Lyons. In 1885, he joined the workshops of the Maison Gand and Bernardel Brothers where he worked until 1892, in which year he became successor of the Maison Henry, 151, rue Saint-Martin, managing it for three years. He then established himself 11, faubourg Poissonnière. Retired in his native town since 1920, he still makes instruments as a pastime after the Stradivarius or Amati model. Fine workmanship and always well chosen woods. Orange red varnish verging on brown. About 250 instruments, among them four double basses with a lion's head as a scroll, are ascribed to him, all of them bearing his signature and a branded mark inside. N°s 414-415-416-417.

BRUGÈRE (Charles-Malakoff) — *Marseilles* 1857-1894. Uncle of the one above. Maker who specialised in the manufacture of

'cellos and double basses. The three stringed double bass has replaced the *contra-basso di viola* and the *Violone di Gamba sub basso* in use in the XVIth century. Much in favour in Italy and Germany at the beginning of the XVIIth century, it was only at the beginning of the XVIIIth century that it was adopted in France by the Orchestra of the Paris National Academy of Music. Later, towards 1830, it was superseded by the four stringed double bass. Gand and Bernardel conceived the idea of adding a fifth string to it. Their invention is appreciated in Germany, where the use of the five stringed bass has been adopted. See J.-B. Vuillaume re. the *Octobass*.

BUTHOD — *Mirecourt* 1840. Worked under Vuillaume and founded a factory with Husson at Mirecourt. Good strong make. See Thibouville-Lamy.

C

CABASSE — Circa 1820. Branded : Cabasse à Paris. This not outstanding make, with a yellow brown varnish, must be classed with the ordinary Mirecourt of the period.

CABROLY — *Toulouse* circa 1740. Honest work. Pale red or orange varnish. The purfling is often faked, i. e. only painted.

CAHUSAC -- *Paris* and *London* towards 1820. Arched instruments, unpurfled. Yellow varnish.

CALOT — *Paris* circa 1830. Pupil of Clément, whose work is inferior to that of his master. Orange varnish.

CARESSA and FRANÇAIS — *Paris*. Contemporary master makers and experts. Successors of the firm founded in Paris in 1796 by N. Lupot, and continued by C. F. Gand, Adolphe Gand, Gand Brothers, Gand et Bernardel Brothers, Gand et Bernardel, Gustave Bernardel, and now situated 12, rue de Madrid and formerly 4, rue du Saulnier. Makers and repairers for the National Conservatoire of Music, National Theatres, such as the Opera and Opera Comique, and for the Conservatoire Concert Society. Albert Caressa, the only remaining successor, was born at Nice in 1866 and after having joined the celebrated firm of Gand and Bernardel,

undertaking its management at the time of Gustave Bernardel's departure in 1901, he took as partner Henri Français, collaborator of Gand and Bernardel and Gustave Bernardel at the same time as himself. He continues the great traditions of his predecessors with indisputable authority. Knight of the Legion of Honour in 1910, officer in 1922. N°s 425-426-427-428.

CARON — *Versailles* circa 1770. Has produced much, but nothing deserving notice. Brown varnish. N° 67.

CARRÉ (Antoine) — *Arras* circa 1780. Current make.

CASTAGNERI (Andrea) — *Paris* circa 1740. Graceful and refined make, Guersan style. Notwithstanding his Italian origin, his work is entirely that of the old Paris instruments of his time. Narrow and elongated pattern, scroll well hollowed out. Yellow varnish. His 'cellos are of a small model. His heads, swan neck fashion, bear a Louis XV shell and daisies at the eyes of scroll. N° 61.

CAUSSIN (F.) — *Neufchâteau* circa 1860. This maker made very accurate copies of certain Italian masters, giving to his work the aspect of genuine old instruments. He has succeeded so well in certain copies that they aroused doubts in the minds of experts, but certain details make them recognisable. It was obviously not his object to mislead people as he used to sell his violins for two louis, that is, two gold pieces of 20 francs each. The grain of the wood is sometimes imitated. Branded : Caussin.

CHAMPION (René) — *Paris* circa 1725. On the whole, a pleasing make, with graceful scroll. Yellow varnish, Boquay manner. We give a reproduction of a charming pochette by this maker. N° 68.

CHAMPION (J.-B.) — *Paris* circa 1780. Probably the son of the one above. Same work.

CHANOT (Joseph) — *Mirecourt*. Born about 1760 at Mirecourt where he exercised his profession and died in 1830. Good make,

recalling that of Chappuy. His instruments are branded inside and at the button.

CHANOT (Francis) — Son of the one preceding. A Marine Engineer, suspended after political events, he made instruments, creating a violin model devoid of corners with a scroll turning backwards and called « Guitar-Violin ». This innovation brought him a certain fame and caused him to be re-instated in his post. He died at Rochefort in 1823, 1st. class Engineer.

CHANOT (Georges) — *Paris* 1801-1883. The youngest of J. Chanot's sons. Born at Mirecourt in 1801, at the age of thirteen he went to Genoa to join his brother Francis, whom he eventually left to serve his apprenticeship with his father at Mirecourt. He afterwards left for Paris at the time of the famous invention of his brother's Model the « Guitar Violin », in the making of which he only collaborated for a short time, in J.-B. Vuillaume's company at Lété's. Thence he went to work with Gand Senr. and remained with him until 1821, when he established himself and was enabled to give vent to his natural gifts, inspired by the great specimens of Italian instruments, most of which still preserved their original beauty at that period. He travelled extensively in Europe, mainly in Italy and Spain, this enabling him to bring back a number of splendid instruments. After leaving his business to his son-in-law and pupil, Joseph Chardon, he retired to a property he possessed at Courcelle, in the valley of Chevreuse, where he continued restoring and making fine instruments. He died in January 1883. N° 450.

CHARDON (Joseph) — Born in Paris in 1843. Son-in-law and pupil of Georges Chanot. Worked constantly with his master and remained his collaborator until 1872, when he succeeded him. He repeated his predecessor's travels to Italy and brought back a considerable number of instruments, among them genuine masterpieces, for which he fought hard against foreign buying opposition. Having thus lived among instruments of all countries and all schools, it is not surprising that J. Chardon should have been

often consulted and considered for a long time an unquestionable expert. N° 453.

CHARDON (Georges) — Born in Paris in 1870. Expert and maker. Pupil of his father with whom he worked since the end of 1885, becoming his partner in 1896. Thanks to the number of specimens that have passed through this house, this maker has been able to make a deep study of their lines, thicknesses, and of the different patterns and varnishes of the various Schools, and their tone peculiarities, thus enabling him to build instruments in accordance with the renovated rational principles of the old masters. N°s 451-452.

CHARDON (André) — Born in Paris in 1897. Since 1912, this maker has always worked in the company of his father and grandfather. After two years'apprenticeship, the war caused him to give up work for four years. After demobilisation, he took up making again and his later works prove that he is fully qualified to maintain the reputation of his predecessors.

CHAPPUY (Nicolas-Augustin) — *Paris* circa 1750. There exists a great number of instruments by this maker, nearly all of them branded near the tail pin or at the button. The valuable instruments by Chapuis were signed by him and usually have a label. Varnish varying from light yellow to brown yellow. He left numerous quintoles with carved scrolls and also pochettes, much sought after.

CHARLE — *Paris* circa 1740. Make which is little known.

CHARLES (J.) — *Marseilles* towards 1780. Pupil and nephew of Guersan, « rue Saint-Ferréol, à côté du Café Dupai ». Make of no great interest. Also made guitars.

CHAROTTE — *Mirecourt* and *Rouen* circa 1830. Dark red varnish. Was established rue Beauvoisine, 36.

CHAROTTE-MILLOT (J.) — *Mirecourt* 1798-1848. Pupil of Aldric. Well made 'cellos and basses. « A la Ville de Crémone ».

CHAROTTE (Hippolyte) — *Mirecourt* 1829-1876. Son of one above. Good work.

CHARTRAIN — *Paris* circa 1780. Valuable harps and guitars. Ordinary violins.

CHATELAIN (F.) — *Paris* circa 1800. Rue du Berry : « A la Renommée ». Good make. Excellent instruments, especially those made in collaboration with his partner, Renault. Branded. Elongated corners. Sound holes well cut. The scroll perhaps lacks gracefulness. Superbly carved harps are to be found with the mark : Renault et Chatelain.

CHERBOURG — *Paris* circa 1775. Common make.

CHÉRON — *Paris* XVIIth century. Of no interest.

CHERPITEL (Louis) — *Mirecourt*. Born in 1877. Pupil of N. Cherpitel, his uncle, and of Moinel, his brother-in-law. Stradivarius model. Golden brown varnish. N° 422.

CHERPITEL (Nicolas-Emile) — *Paris* 1841-1893. Born at Mirecourt. Pupil of Grandjon. After having worked about twenty years in Paris, most of the time with Gand, he established himself towards 1870, rue Saint-Denis, and transferred his house, rue du Faubourg Poissonnière. His widow continued the business with his nephew, Moinel, who became sole successor in 1899. Good modern Parisian make, coated with a varnish of excellent quality. Label : N.-E. Cherpitel à Paris, 6, Faubourg Poissonnière, 1890.

CHEVRIER — *Mirecourt* towards 1840. Correct make. Yellow varnish.

CHEVRIER — *Cherbourg*. Son of above mentioned. Same work.

CHEVRIER — *Beauvais*. Brother of above.

CHIBON (Jean-Robert) — *Paris* circa 1780. Some instruments are good and fine, others quite ordinary. Brown or gold yellow varnish. His'cellos are among his best instruments. Graceful scroll adorned with daisies at the eyes of scroll. Branded at the button : Chibon à Paris. N° 388.

CHIPOT-VUILLAUME — *Mirecourt* 1847-1892. This maker has adopted the name of the celebrated maker, J.-B. Vuillaume, having married one of the latter's daughters. We believe that he worked for H. Derazey but before then as improver for Colin-Mézin of Paris. He founded a firm and at the time of his premature death at Mirecourt, his make was sold to Charles Drouin. His instruments, which are of good workmanship, were mostly sold in England where they are esteemed. The same applies to those of his master Derazey.

CHOUX — *Paris* circa 1730. Good make of the XVIIIth century. Gold yellow varnish.

CHRISTOPHLE (Jean) — *Avignon* XVIIth century. The Paris Conservatoire Museum possesses a viola by this maker.

CLASQUIN — *Paris*. Contemporary bow maker. Repairer, 6, rue du Faubourg Saint-Denis.

CLAUDOT (Charles) I — *Mirecourt* 1750-1828. Ordinary yellow-brown varnish. Current workmanship.

CLAUDOT (Augustin) — *Mirecourt* 1776-1840. Fairly good make. Large model. Yellow varnish.

CLAUDOT (Nicolas) — *Mirecourt* 1787-1861. Fairly good work.

CLAUDOT (Charles) II — *Mirecourt* 1794-1876. Good Mirecourt make. It is he who created the make of instruments branded : « Marquis de l'air d'oiseau ».

CLAUDOT (Paul) — *Mirecourt*. Born in 1805, died in 1888. Son and pupil of Augustin Claudot. His work is good and the tone of his instruments not devoid of qualities.

CLAUDOT (François) — *Dijon*. Born at Mirecourt in 1865. Pupil of Aug. Darte and of Gand et Bernardel Brothers. Stradivarius model. Red oil varnish. Branded. Founded his firm at Dijon in 1889. Maker to the Conservatoire of Music of that town. N° 412.

CLAUDOT (Charles) III — *Rennes*. Born at Mirecourt in 1824. Died at Rennes in 1887. See Bossard Bonnel.

CLÉMENT (Jean-Laurent) — *Paris* circa 1780-1845. The instruments of this master after the Stradivarius model are very fine. He always used carefully selected woods and a brown-red or yellow varnish of the best quality. The heads of his instruments are a little large. He has left some guitars. This make is sought after and constantly increasing in value. N° 59.

CLÈVE — *Paris* XVIIIth century. Bows for collections.

CLIQUOT (Henry) — *Paris* XVIIIth century. Devoid of interest. More known as organ maker.

CLIQUOT (Louis-Alexandre) — Same remark.

COLAS (Prosper) — *Paris*. Bowmaker, originally from Goincourt (Oise) where he was born in 1842. Medium rate work, but, a number of sticks by him branded : P. C. are excellent.

COLLET — *Paris* circa 1860. Yellow varnish. Ordinary work.

COLLICHON — *Paris* end of XVIIIth century. Good work. Yellow varnish.

COLLIN (Claude-Nicolas) — *Mirecourt* beginning of the XIXth century. One of the cleverest makers of his time at Mirecourt. Good work. Yellow varnish.

COLLIN-MÉZIN (Ch.-J.-B.) — *Mirecourt* and *Paris*. Born at Mirecourt in 1841. This master maker established himself 10, Faubourg Poissonnière, Paris, in 1868. Well made instruments with excellent sound properties. Golden-brown varnish. N°s 441-442.

COLLIN-MÉZIN (Charles) — *Mirecourt*. Born at Ambroise in 1870. Contemporary master maker. Son of the above mentioned and his collaborator. The instruments for which they were granted the Grand Prize at the Universal Exhibition of Paris, were made by him. His models were inspired by those of the great Italian masters. Apart from the label, his instruments are signed in hand writing : Collin-Mézin. N°s 443-444.

COMME — *Blois* towards 1710. Vielles and lutes. Vielle : A kind of viol with a handle.

CORNU — *Marseilles* circa 1750. Yellow varnish. Little known.

CORVISIER (Eugène) — *Paris*. Born in 1873. Pupil of Cunault, he worked successively in the workshops of Deroux and Audinot, succeeding the latter in 1908. His instruments are of different models and his orange-red varnish is of good quality. A distinguished repairer, he occupies the house founded by Sébastien Vuillaume, boulevard Bonne-Nouvelle, 17. N° 403.

COUSINEAU (Georges) — *Paris* towards 1750. Maker of all sorts of string instruments, bowed or plucked. His violins are of a graceful model and brown in colour. Branded : Cousineau père et fils. Maker of harps of value. Collectors of XVIIIth century instruments almost fight for possession of the gracefully carved specimens by Cousineau, as for those by Naderman. These instruments have lost their interest from the musical point of view, but are looked upon as decorative furniture. In antiquity the harp was played by the Indians and Egyptians, its appearance in the Occident dating back to the VIth century of our era. In the middle ages the harp, which was diatonic, had twenty-five metal strings which later on were replaced by gut ones. The first improvements in connection with the instrument took place in the XVIth century, and it was only at the beginning of the XVIIIth century that the pedals for modulating were invented by a German named Hochbrücker. These were later improved by Cousineau, Naderman and lastly Sebastien Erard, who towards 1810 created the double-movement, which permits of the raising of a note by one or two semi-tones. At the same time another German, Pfanger, produced the Chromatic harp, improved upon by our contemporary maker, G. Lyon.

COUSINEAU (Pierre-Joseph) — *Paris* circa 1780. « A la Victoire ». Son of the afore-mentioned. Was harpist at the Opera and has signed some instruments which are esteemed, like those of his father.

COUSINEAU (Jacques-Georges) — *Paris* circa 1780.

COUTURIEUX-DEROUX — *Mirecourt* circa 1835. Well built instruments. Branded.

CUCHET (Gaspard) — *Grenoble* circa 1730. Of no interest. Shape not pleasing.

CUNAULT (Georges) — *Paris*. Contemporary master maker and expert. Born in Paris in 1856. Pupil of Sébastien Vuillaume and Miremont. Retired several years ago at Villemomble, where he still works as a hobby. His high class work is endowed with exceptional qualities. Fine workmanship and tender red varnish. He has been established in succession at 53, Faubourg Poissonnière, 29, rue des Martyrs, 6, rue Clausel and 21, rue de Navarin.

CUNIOT-HURY — *Mirecourt*. Contemporary bow maker whose work is valued.

CUNY — *Paris* XVIIIth century. Thick yellow-brown varnish. Ordinary work.

D

DANIEL — *Paris* XVIIth century. Lutes.

DANIEL (Charles) — *Marseilles*. Towards 1780. Mainly known as repairer.

DANIEL (Edmond) — *Marseilles* circa 1850. Son, pupil and successor of the one above.

DARTE (Auguste) — *Mirecourt* circa 1865-1888. One of the better Mirecourt makers whose model is good and of finished construction, thus the tone qualities are generally excellent. Light yellow spirit varnish. Stradivarius model, sometimes slightly arched. Branded inside and at the button : Darte.

DAVID — *Paris* circa 1730. This maker has producedlittle, hence specimens of his work are seldom found. They are very graceful and coated with a gold-yellow varnish of excellent quality.

DEBLAYE (Albert) — *Mirecourt*. Contemporary master maker. Born at Bouzemont near Mirecourt in 1874. Served his apprenticeship in several workshops, then worked for Gautier, successor of Simonin at Toulouse, where he perfected himself in the repairing of old instruments. He afterwards established himself at Mirecourt in the rue Vuillaume. Very finished work after the Stradivarius model. Oil varnish of a fine orange shade. Branded mark inside, number of instrument being also mentioned. N° 420.

DECOMBE — *Paris* circa 1790. « A l'Accord Parfait ». Successor of Salomon's widow, for whom he worked. He was established music and instrument dealer, 14, quai de l'Ecole and rue de l'Ecole de Médecine. Ordinary make.

DEFORGES (Charles) — *Le Havre* circa 1800. Good current make.

DEFRESNE (Pierre) — *Rouen* 1740. Pleasant make, small model. Was established rue Neuve-Saint-Lô. Small production. N° 289.

DEFROUSSEAUX (Nicolas) — *Nancy* 1750. Good make of medium value, with light yellow varnish.

DE LANNOY (N.-J.) — *Lille* circa 1750. Good make of medium value. Yellow varnish.

DELANOY (Alexandre) — *Bordeaux*. Born at Mirecourt in 1850. Pupil of Buthod and J.-B. Vuillaume. Successor of N. Vaillant. Established at Bordeaux from 1880 to 1922. Was granted a Gold Medal and Honourable Diploma at the International Exhibition of Bordeaux in 1907. Stradivarius model. Orange red oil varnish, sometimes dark red. Marcel Lepouge is his successor and pupil. He has had as collaborator from 1882 to 1922 his pupil, Louis Poirot, who still remains with the firm, 45, rue Condillac. N° 438.

DELANOIX — *Bruxelles* circa 1750. See Belgian School.

DELAUNAY — *Paris* circa 1770. Brown yellow varnish. Branded at the button. Of no great interest.

DELEAU (Lucien) — *Rouen* circa 1860. More of a repairer than a maker. Partner of Jeandel and successor to Charotte, 36, rue Beauvoisine.

DELAPLANQUE (G.) — *Lille* XVIIIth century. Good make. Yellowish red varnish.

DELŒUVRE (Honoré) — *Lyons* towards 1540. Spinet maker. (Duiffoproucard, by the Dr. H. Coutagne).

DELIVET (Auguste) — *Paris*. Contemporary maker.

DELPHIN — *Mirecourt* XIXth century. His label mentions a diploma obtained in Paris

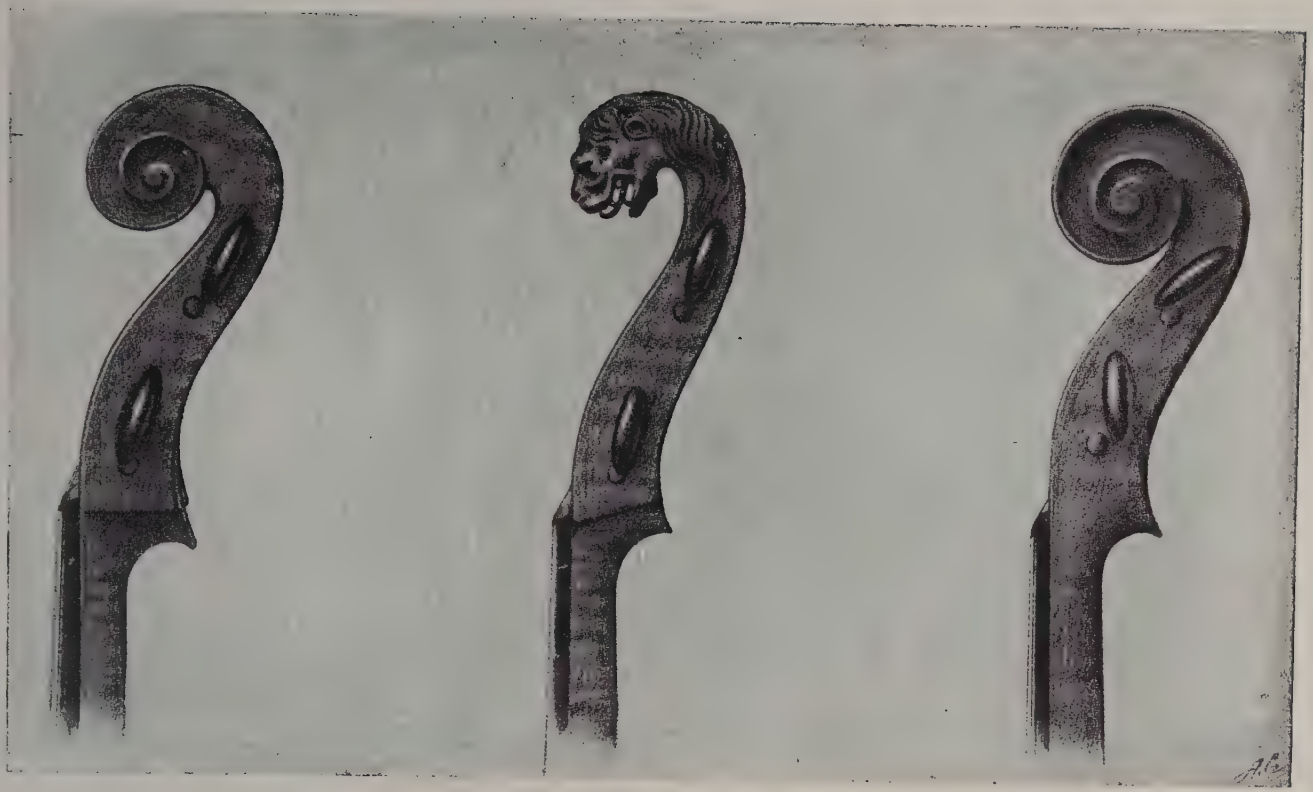
DELPRATO — *Paris*. Contemporary maker.

DENIZOT — *Tours*. Circa 1825. More repairer than maker.

DERAZEY (Honoré) — *Mirecourt* 1794-1833. Unequal maker as in the case of Nicolas. Apart from ordinary instruments of the current Mirecourt kind, although always well made, there are some with a remarkable finish. Red or yellow varnish of excellent quality which recall the fine Paris instruments of the same period. This make is particularly valued in England. Branded.

DERAZEY (Juste) — *Mirecourt* 1839-1890. Son and successor of the one above. His work may be less artistic. Label or mark representing a violin with the initials J. D. on each side of the neck.

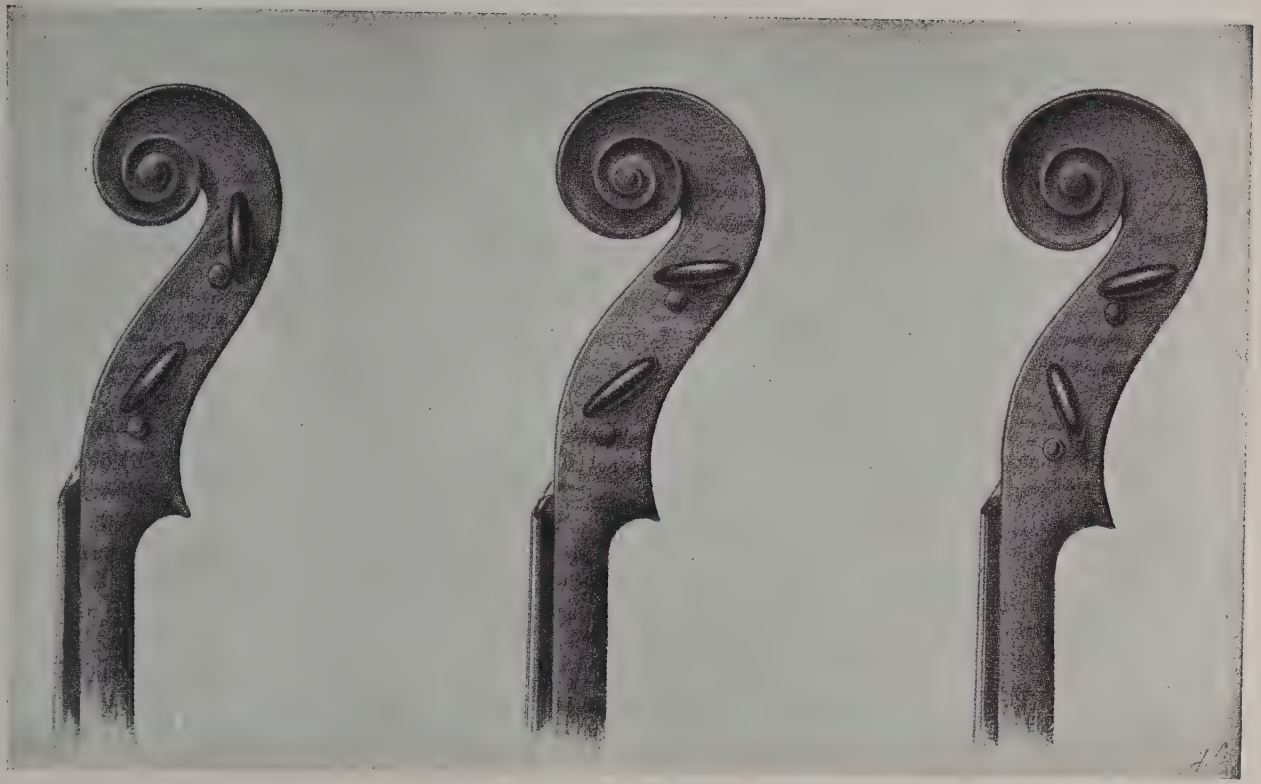
DEROUX (Sébastien-Auguste) — *Paris* 1848-1919. Born at Mirecourt where he served his apprenticeship with his father Georges Deroux. He worked a short time for Chrétien-Silvestre of Lyons and joined Miremont in 1873. When the latter retired in 1884, he established himself at 15, rue Geoffroy-Marie, where he practised until his death. More than 250 instruments after the Stradivarius and Guarnerius models were made by him. He used an excellent quality red or brown oil varnish. This maker, whose work is much appreciated, has left us with the reputation of a repairer of great skill. N°s 477-478.



André Guarnerius
Violoncello

J. Stainer
Violoncello

Niccolo Amati
Violin



Jacobus Stainer
Violin

Ant. Stradivarius
Violin

Jos. Guarnerius Del Gésu
Violin

DEROUX (Georges) — *Mirecourt* 1822-1889. Father of the one preceding. Pupil of Derazey. Good work.

DEROUSSEAUX (Nicolas) — *Verdun* circa 1770. Yellow varnish with no transparency. Good work. Branded mark.

DESCHAMPS (Claude) — *Paris* circa 1780. More of a dealer than a maker.

DESHAYES — *Paris* circa 1780. « Au Prélude Espagnol ». Nephew and successor of Salomon. His instruments are far from having the same value as those by his uncle.

DÉSIRÉ — *Mirecourt* circa 1850.

DESPONS (Antoine) — *Paris* end of XVIIth century. Yellow varnish. Of no interest.

DIDELIN — *Nancy* XVIIIth century. Ordinary work. Little known.

DIDELOT (D.) — *Mirecourt* towards 1820. Double purfled, ordinary work.

DIEULAFAIT — *Paris* circa 1725. Lutes and viols.

DITER (Justin-Victor) — *Marseilles*. Born at Mirecourt in 1866. After serving his apprenticeship with Paul Bailly, he joined Paul Blanchard of Lyons as first hand and collaborated in the work for the exhibitions at Lyons in 1894 and in Paris in 1900. Has been established in Marseilles since 1897. His model is after that of J.-B. Vuillaume and Silvestre. Varnish of an amber-red or orange-red shade. Very successful with his copies of Rocca. N° 405.

DITER (Paul-François) — *Marseilles*. Born at Mirecourt in 1879. Served his apprenticeship with Charles Bazin as bow maker. Joined his brother Justin Diter in the making and repairing of bows and old instruments. N° 405.

DROUIN (Charles) — *Mirecourt* circa 1880. Good maker who has made excellent pupils. He bought the Chipot-Vuillaume mark on the death of the latter.

DROULOT — *Paris* circa 1780. Heavy work. Yellow-brown varnish.

DUBUISSON — *Rouen* towards 1700. It is believed that a maker thus named has worked at Rouen ; we have never seen anything by him.

DUCHÊNE (Nicolas) — *Mirecourt* end of XVIIIth century. « A la Ville de Crémone ». Current workmanship of that period. Branded. Bows are also found bearing the mark « Nicolas Duchêne ».

DUCHERON (Mathurin) — *Paris* circa 1720. Ordinary work.

DUIFFOPROUCARD (Gaspard) — *Lyons* circa 1562. Viol maker. Presumed to be one of the inventors of the violin. Read the historical study with documentary evidence by Dr. H. Coutagne, which puts an end to the version given and accepted without proofs in the works preceding it. (Published by Fischbacher in 1893 : Gaspard Duiffoproucard.)

DUIFFOPROUCARD (Jean) — *Lyons* circa 1585. Son of Gaspard.

DULAC (André) XVIIIth century. Has produced little. Guersan manner. Brown varnish. Ordinary work and woods.

DU MESNIL (Jacques) — *Paris* XVIIth century. Fine make in the Amati style. Dark red varnish. Fine woods. Has left charming pochettes in ebony, silver purfled. Carved heads.

DUPRÉ — *Paris* circa 1850. Oddly shaped violins.

E

ENEL (Charles) — *Paris*. Contemporary expert and maker. Born at Mirecourt on the 14th. July 1880. Served as apprentice with Grillon and Gustave Bazin, then in the Léon Mougenot workshops, and afterwards with Deroux in Paris. After his military service, he worked in succession for various firms in Switzerland, Austria, Germany, also in the provinces, returning to Paris to join Marchand and then Silvestre and Maucotel, whom he left in 1909 to

establish himself at rue de Cléry and in 1911, at 48 rue de Rome, in partnership with Félix Bollecker, the latter being mainly in charge of the business transactions of the firm known as Charles Enel et Cie. Enel is considered to be one of the best modern makers. N° 431.

ERARD — *Paris*. Harp maker. Firm founded in 1780.

EURY (François) — *Mirecourt* XVIIIth century. Violin and bow maker towards 1750.

EURY — *Paris* towards 1830. Good class bow maker who has left a number of very fine and excellent sticks. He was established at 20, rue des Lyonnais-Saint-Jacques. Marked : Eury.

EURY (Jacob) — *Mirecourt* 1775. Good violin maker. Excellent bow maker.

EULRY (Clément) — *Mirecourt*. Excellent workman, pupil of Maire. Has signed a number of good sticks.

EVE — *Paris* circa 1770. Instruments of different models, but all well made. Light yellow varnish. Nos 287 & 288.

F

FALAISE — *Paris* or *Mirecourt* circa 1780. Amati and Stradivarius model. Brown-yellow varnish, good class make. Signed with pen inside top part of belly : J. Falaise. FF placed a little too high. Good tone.

FAURE (Toussaint) — *Lyons* towards 1560. Lutes.

FAVROT or FÉVROT — *Lyons* towards 1780. Classical model, yellow varnish. Neat make. His mark is also found in guitars.

FENT (François) — *Paris* circa 1780. Made after the Stradivarius model, the instruments by this maker are much appreciated by their owners. It is to be regretted that many of them have their bellies worm eatem. Those possessing a thick dark red oil varnish have a real value. Others with a black and dry varnish do not bear

the same interest. The working of the scroll shows a certain originality. N° 196.

FERRAND (Eugène) — *La Rochelle* end of XIXth century. Pupil and successor of the Rigondeau brothers. Maker of all kinds of instruments. His violins are correctly made.

FÉRET — *Paris* circa 1710. Although not possessing the value of those of his master Médard, his instruments are nevertheless well made. Brilliant brown varnish. N° 298.

FÉTIQUE (Victor) — *Paris.* Contemporary bow maker. Born at Mirecourt in 1872. Son of a maker, he served his apprenticeship with Fourier-Maline, J.-B. Husson and E. Miquel, then worked in the workshops of Bazin, after which he joined the Maison Caressa et Français in 1901. Established at 72, rue Myrha, since 1913. His work is much valued and his reputation becomes greater every day. The title of first craftsman of France was conferred upon him at the Work Exhibition of 1925. His show window contained not less than 14 bows, all different. One of them, an elliptical model with a two sided combination was particularly noticed.

FEYZEAU — *Bordeaux* circa 1780. Make not devoid of interest. Small arched pattern. Very effective yellow varnish. Fine scroll. N° 386.

FLAC (Philippe) — *Lyons* circa 1570. Viols.

FLAMBEAU (Pierre) *Paris* towards 1800. Good workmanship. Not very satisfactory yellow brown varnish, branded at button.

FLETTÉ (Benoist) — *Paris* circa 1750. Ordinary work. Lutes and guitars.

FLEURIDOR — This maker, whose name is mentioned in no other book, has done excellent work. His model rather flat, but of the best measurements, his graceful scroll and the warm gold varnish coating his instruments, render them comparable to those bearing great names, and of Parisian make of the same period. Signed with the pen at the button in the varnish itself, a manu-

script label was also added. Fleuridor à Paris. Au pont aux Choux. Anno 1760.

FLEURY (Benoist) — *Paris* middle of XVIIIth century. Very graceful make of that period. Yellow or pale red varnish. The body of the instrument is substantially made. The sound holes are far apart, small, straight and slightly open. The edges rise a little. Elongated scroll with small shell. He also excelled in the making of lyres, viols and bagpipes. Sometimes branded near the button, apart from the label. N° 71.

FLEURY (Jean-François) — *Paris* circa 1750. Less interesting make than that of the one above. Small model.

FLORENTIN (N.) — *Mirecourt* towards 1800. Like the elder Nicolas, whose work he recalls very much, this maker branded his instruments « A la Ville de Crémone », writing Crémone with only one n. (Nicolas wrote it with two). The pattern is large and flat. Orange yellow varnish or chestnut colour. Rustic make.

FONCLAUSE or FONCLUSE (Joseph) — *Mirecourt* circa 1800-1865. Pupil of Pageot and Peccate. This talented bow maker worked for a long time with J.-B. Vuillaume and established himself in the rue Pagevin. He has signed few bows. Branded : Fonclause (in broad writing).

FOURRIER see under NICOLAS (François-Fourrier).

FOURNEAU — *Paris* circa 1780. Well finished work but common varnish.

FRANÇAIS (Henri) — *Paris*. Born at Mirecourt in 1861. Pupil of Darte and of Gand et Bernardel. See Caressa et Français.

FREBRUNET (Jean) or FREBINET — *Bordeaux* and *Paris*. 1718-1770. Violins by this good maker sometimes recall those of Pierray. The sound holes are of a pretty design and the middle bouts a little norrow. The scroll is not very pleasing, being somewhat curtailed. He generally used good woods and a yellow brown varnish of which nothing can be said either for or against. N° 387.

FURET (François) — *Lyons* towards 1580. Lutes.

G

GAFFINO (Joseph) — *Paris* circa 1750. « A la Musette de Colin ». Pupil of Castagneri, as per. his label. This maker has produced charming instruments, slightly arched, of the old Paris type, in which his Italian origin is felt. Small pattern, yellow or pink varnish. N° 112.

GAILLARD-LAJOUE — *Mirecourt* circa 1845. Good factory make.

GAILLARD (Charles) — *Paris* circa 1850. This maker has a reputation fully justified by his conscientious work. His model is established after that of Stradivarius. Fine red varnish. N°s 23-24.

GAIRAUD (Louis) — *Nantes* towards 1750. Good medium work of that period. He was also a harpsichord maker.

GALLAND (Jean) — *Paris* circa 1750. Good make, little known.

GAND (Charles-Michel) — Born at Mirecourt, this maker practised at Versailles from 1780 to 1820. His sign-board was « Aux Tendres Accords ». Good make.

GAND (Antoine) — Born at Mirecourt in 1750, died in Amiens in 1834. In the birth certificate of his daughter born at Amiens on the 7th September 1787, Antoine Gand is described as violin maker. Little known, he may have been brother to the one following.

GAND (Pierre-Charles) — *Amiens*. Born at Mirecourt in 1756, died at Amiens in 1832. In 1797, his daughter died, age six, a native of Versailles. He therefore must have lived at Versailles in 1791, where he worked before establishing himself at Amiens. His work is little known. He must have been mainly a repairer.

GAND (Charles-François) Called GAND père — *Paris* 1787-1845. Pupil and successor of N. Lupot. There are different categories in the very first class work of this master. The instruments of his first manner are decidedly superior from all points of view. Later, the workmanship and especially the varnish, are inferior.

He made violins with bellies in three parts, the object being to bring more resistance to the pressure of the strings. To this end, the middle piece was curved by heat. These particular instruments are not much valued. Like Lupot, Gand did not submit his woods to any preparation and coated his instruments with a full varnish, uniformly applied. Thanks to this, age has no effect on them, their beauty has been preserved and they are therefore much sought after. Stradivarius model and distinguished workmanship. His varnish, of a tender composition, varies from light red to brown red. Fine tone qualities, sparkling and deep. Gand père is among the very few makers who understood the necessity of being able to play the violin in order to further his research into acoustics and it is said that he could play very well. In 1810 he left Lupot, his master, to take Koliker's succession, rue Croix-des-Petits-Champs, 24, Then in 1824, at N. Lupot's death, Ch.-F. Gand took the title of luthier of the King's music and later that of luthier to the Conservatoire of Music. N°s 136-173-174.

GAND (Guillaume) — *Paris* and *Versailles* 1792-1858. Brother of Charles-François. Pupil of Lupot. This maker has produced little, which is all the more to be regretted, his work being of the very first order. Stradivarius model, very fine orange red varnish. Magnificent woods. Manuscript label : G. Gand, luthier à Versailles, 1837.

GAND (Charles-Adolphe) — *Paris* 1812-1886. Son, pupil and successor of Charles-François Gand. He went into partnership with his brother Eugène. The instruments made by them are signed : « Gand frères ». They are of fine workmanship and coated with a very transparent orange varnish of tender composition. N° 179.

GAND (Charles-Nicolas-Eugène) — *Paris* 1825-1892. Son of François Gand. In 1866 he entered into partnership with Ernest and Gustave Bernardel under the title of : Gand & Bernardel frères. The instruments made in collaboration by these masters are excellent. N°s 168-169-170.

GAVINIÈS — *Paris* circa 1750. This make, now sought after, is endowed with genuine qualities. Good woods. Yellow varnish.

Model generally flat : his 'cellos are particularly well made and esteemed. Gavinies was the father of the violinist who has remained celebrated for his violin studies. N° 17.

GENTIL (Luc) — *Lyons* towards 1550. Lutes.

GERMAIN (Joseph-Louis) — *Mirecourt* and *Paris* 1822-1870. A very talented maker who worked for Gand and Vuillaume. In 1862, he installed himself on his own account at rue Saint-Denis. N° 286.

GERMAIN (Emile) — *Paris*. Born in 1853. Contemporary master maker. Son of the one preceding, his pupil and successor. Excellent modern make.

GILBERT (Nicolas-Louis) — *Metz* towards 1725. Very fine viols are signed by this maker.

GILBERT (Simon) — *Metz* circa 1740. Probably son of the above. Inferior work.

GIQUELIER (Christophe) — *Paris* beginning of the XVIIIth century. Little known.

GIROD (Claude) — *Paris ?* circa 1780. Current make.

GIRON — *Troyes* circa 1770. Correctly made instruments. N° 385.

GODELARD (Pierre-Jacques) — *Paris* circa 1780. Harp maker.

GOFFÉ (G.) — *Mirecourt* 1830. Guitars and violins. Ordinary.

GONNÉ (Pierre-Jean) — *Paris* 1780. Current work.

GOSSELIN (Jean) — *Paris* 1814-1840. According to his labels he took up instrument making as a hobby, later became a professional. He has left some good instruments of the Strad model. Red or yellow varnish of excellent quality. He used « bird's-eye » maple. N° 297.

GOSSET — *Rheims* circa 1770.

GRANIER (Edmond) — *Marseilles*. Born in 1851 at Puy-Sainte-Réparade. After having worked with Daniel in Marseilles, he

founded with Barbet the firm « Barbet et Granier » in 1877. In 1910, Barbet retiring, he remained sole proprietor, and in 1922 he left the business to his sons and pupils. His work, although seldom signed and little known, is liked. Exceptionally clever repairer. N° 456.

GRANIER (André) — *Marseilles*. Born in 1881. Son and successor of the one above. Pupil of M. Brugère and of Louis Bazin, bow maker. Partner of his brother Denis, born at Marseilles in 1893, who has had the same masters. The trading name of the firm is : « Granier Luthier », established in 1922 at Marseilles. Their model suggests the Italian school, although retaining the stamp of the French. The varnish varies much in colour ; it is oil, a little thick and transparent. Their own instruments have « Granier » branded on the belly, under the saddle, at the root of the neck, on the ribs and in the peg-box, this independently from the label. N° 457. The label N° 458 refers to the instruments made under their supervision.

GRAND-GÉRARD — *Mirecourt* circa 1800. Common make. Branded at the button. Elongated and large model. Yellow varnish.

GRANDJON — *Mirecourt*. Hasbeen somewhat successful in his copies of J.-B. Vuillaume.

GRANDJON (Jules) — *Paris* circa 1885. Of no great interest. His label bears « Fabrique de Mirecourt » (Factory). Was established 105, boulevard Sébastopol, and rue de Réaumur, 74.

GRANDJON (Prosper-Gérard) — *Mirecourt* circa 1820-1860. Good current make.

GREILSAMER (L.) — *Paris*. Contemporary. Author of an interesting book : « The Varnish of Cremona ».

GROSSET (P.-François) — *Paris* circa 1750. Ensign « Au Dieu Apollon », rue de la Verrerie. This maker is supposed to have been a pupil of Claude Pierray, although nothing in his work denotes it. Good make.

GUEDON (Jacques-Antoine) — *Paris* towards 1770. Good make. Yellow varnish. In 1783 this maker worked in the rue Barillerie.

GUERSAN (Louis) — *Paris* middle of XVIIIth century. Pupil and successor of Pierray. Among the makers of his period, he holds a place in the forefront. Gracefulness itself, his work is irreproachable both in finish and shape. Fine gold yellow, or pale red varnish. Scarce, yet much sought after, his instruments realise high prices when well preserved and with the measurements. The latter remark applies mainly to 'cellos, most of them being too small. N°s 70-105-107-123.

GUIBOURG (J.) — *Toulouse* towards 1820. Ordinary make. Brown varnish.

GUILLAUME (François) — *Paris* end of XVIIIth century. Devoid of interest. More known as a harp and guitar maker.

H

HARMAND — *Mirecourt* circa 1860. Heavy work. Branded.

HEINLÉ (J.) — *Paris* circa 1770. Little known.

HEL (Joseph) — *Lille*. Born at Mazirot (Vosges) in 1842. Died at Lille in 1902. When quite young he used to look after sheep in the neighbourhood of Mirecourt where he was sent on errands, which it is said he invariably forgot, watching the makers at work. With him, it became a vocation in the widest sense of the term. His childhood's dream having materialized, he became a first-class maker, one of the best of his time. His first apprenticeship was effected with Salzard at Mirecourt : thence he went to Paris to perfect himself with Sébastien Vuillaume. After working with N. Darche at Aix-la-Chapelle for some time, and acting upon the advice of J.-B. Vuillaume, who had great esteem for him, he established himself at Lille in 1865, and there his talent was rapidly recognised and appreciated. In 1880 he came in touch with David Laurie, a well-known collector of Glasgow, who was

impressed by his skill, and entrusted to him the restoration of all the magnificent specimens of the Italian masters which went through his collection. A keen observer and passionately fond of his work, Joseph Hel derived great benefit from this excellent and close study, and a few years later, his work, already very remarkable, improved to such an extent as to become one of the best, if not the best, of his time. In all the Universal Exhibitions in which he took part he received the highest awards. His make is genuine, that is, devoid of artificial treatment, and well built. The ribs being sometimes a little high, impart to the instrument an aspect of heaviness, but the workmanship is of the very best. As to the varnish used, the composition of which he alone knew, it is generally red and substantial in quantity and quality, in short one of the finest of the French school. His instruments are more and more sought after for their excellent tone qualities and their incomparable beauty. A very fine quartet by Joseph Hel belongs to the celebrated violinist, Eugène Ysaye.

HEL (Pierre-Jean-Henri) — *Lille.* Born at Lille in 1884. Son, pupil and successor of Joseph Hel. Although following the traditions of his father, Pierre Hel preserves a marked personality and is a thorough artist whose works have earned him the " Grand Prix " at the Saint-Louis Exhibition in 1904, also that of the Milan Exhibition of 1906. His workmanship is very finished, and models after that of the Cremonese masters. A supple and tender varnish of a rich orange red shade adorns his instruments which possess real tone qualities. Several great virtuosi, among them Georges Enesco, use instruments by Pierre Hel for their concerts. Skilled restorer. Maker and repairer for the Conservatoires of the Hague and Lille. N° 463.

HELMER (Jean) — *Lyons* 1570. Viols and lutes.

HÉNOCQ (Jean) — *Paris* circa 1760. The Museum of the Paris Conservatoire possesses a cither by this maker.

HÉNOCQ (François) — *Paris* 1770. Probably brother of the one above. Correct work.

HENRY (J.-B.) — *Paris* 1757 to circa 1830. Clean work. Branded. Was established 175, rue Saint-Martin.

HENRY (Charles-Carolus) — *Paris* 1803-1859. Son and pupil of the one above. His work is much more finished. Red varnish on yellow ground. N° 285.

HENRY (Jean-Baptiste) — *Mirecourt*, *Paris*, *Marseilles* and *Bordeaux*, 1793-1858. Son and pupil of J.-B. Henry. Worked at Bordeaux towards 1822 and at Marseilles towards 1825. Good medium class work.

HENRY (J.) — *Paris* 1823-1870. Born at Mirecourt. Talented bow maker. When quite young he worked in Paris with Georges Chanot, also for the best firms of that town. For a short time he was in partnership with Simon, establishing himself on his own account towards 1850 at 8, rue des Vieux-Augustins. His work is good and he may be placed among the good class bow makers. Marked : Henry, Paris.

HENRY (Eugène) — *Paris* 1843-1892. Son, pupil and successor of Carolus Henry. Excellent maker and clever repairer who was succeeded by Charles Brugère, 151, rue Saint-Martin.

HENRY (Octave) — *Grenoble* circa 1880. Good modern maker.

HOLDER (Thomas-James) — *Paris*. Son and pupil of Thomas Holder of London, who, like his father, has specialised in copying the old Italian masters. Contemporary maker, established at 14, place du Havre.

HUEL (H.) — *Paris* 1800. Sign board « Au Roi des Instruments ». Pupil of Lacote. Guitars.

HUET — *Paris* end of XVIIIth century. Instrument maker for the King's music. Was established rue Saint-Martin.

HUGUIER — *Rouen* end of XVIth century. One of the oldest lute makers.

HUREL (Jean) — *Paris* XVIIth century. Sign board : « A l'Image de Saint-Pierre ».

HUSSON (Alexis) — *Mirecourt* 1729-1784. See Thibouville-Lamy.

HUSSON (Henri) — *Mirecourt* 1760-1842. —

HUSSON (François) — *Mirecourt* 1788-1854. —

HUSSON (Claude) — *Mirecourt* 1811-1893. —

HUSSON (Charles-Claude) I — *Mirecourt* XIXth century. Noted bow-maker who was established at Mirecourt towards 1860. Joseph A. Vigneron and A. Lamy were apprenticed to him. He is the father of the one following, Charles-Claude Husson II, bow-maker in Paris.

HUSSON (Charles-Claude) II — *Paris*. Born at Mirecourt in 1847. Son of above mentioned. Bows bearing his mark are not scarce and the working of them is often excellent. He learnt with F. N. Voirin, for whom he was working in 1875, and later in the workshops of the Maison Gand & Bernardel. Those are genuine references. Marked : Ch. Husson.

J

JACQUOT — A family of makers numbering no less than twenty seven members who have lived at a period commencing in the XVIIth century up to our present day. We mention those who are better known. For ampler information, refer to Albert Jacquot's book entitled : « La Lutherie Lorraine et Française ». (Lorraine and French Violin-making).

JACQUOT (Charles) — *Nancy* and *Paris*. Born at Mirecourt 1804, died in 1880. Pupil of Nicolas the elder, this excellent maker was established at Nancy from 1827 to 1854 : he then transferred his house to Paris, 42, rue de l'Echiquier, where he worked until 1880. His instruments have genuine qualities and may be compared to some by J.-B. Vuillaume, especially those made in Paris after Stradivarius, their workmanship being very good. His varnish, of excellent quality, varies from yellow to red. The quality of tone is brilliant and pleasant.

JACQUOT (Pierre-Charles) — *Nancy* 1828-1900. Son, pupil and successor of the one above. Was established in the rue de la Poissonnière. His model is flat and a little large.

JACQUOT (Etienne-Charles-Albert) — *Nancy*. Born at Nancy in 1853. Son and pupil of the one preceding. Valuable modern make. Author of a very interesting book on violin-making in Lorraine, entitled : « Les Médard, luthiers Lorrains ».

JACQUOT (Fernand) — *Nancy*. Contemporary master maker born in 1884. Son and successor of the one preceding. Pupil of Mougenot-Gauché. Valuable modern make.

JEANDEL (Pierre-Napoléon) — *Rouen* 1812-1879. Born at Courcelles-sous-Vaudremont (Meurthe-et-Moselle). Pupil of Charotte of Mirecourt. Make of good aspect, but the work being a little heavy, causes the tone sometimes to lack clearness. His substantial red varnish on a yellow ground, lacks transparency. Nevertheless, his instruments are somewhat interesting. This maker has left very few 'cellos. The only one we have seen and handled bore the N° 1. Its workmanship was very fine. Flat model.

JOMBARD (Paul) — *Paris*. Born in 1868. Contemporary master maker and expert. Pupil of D.-N. Audinot. After a finishing term with Gand & Bernardel, he started business for himself, living in succession at 20, rue Rochechouart, rue du Faubourg-Poissonnière and now at 37, rue de Rome. A genuine and sincere artist, he enjoys a well-deserved reputation. N° 409.

JULI (Nicolas) — *Lyons* towards 1570. Lutes.

JULIEN (Antoine) — *Paris* circa 1830. The Paris Conservatoire Museum possesses a violin made by J.-B. Vuillaume according to measurements given by this amateur maker. It is tuned one fourth higher.

K

KAUL (Paul) — *Nantes*. Contemporary master maker. Born at Mirecourt in 1875. Son of Justin Kaul, instrument workman at Mirecourt. After serving his apprenticeship with Thibouville-Lamy,

he entered the workshops of Silvestre & Maucotel, Paris, in 1900 stayed there until 1905, then established himself at Nantes in 1907. His own patterns sometimes resemble those of the old masters and are of different models inspired by Maggini, Amati, Stradivarius, Stainer and especially Guarnerius. His varnish varies from fawn-coloured yellow to brown red and is of excellent quality. Some violins made in Paris between 1902 and 1905 bear manuscript labels. He has signed instruments when in Paris, Nantes, Hyères, Ancenis and Cannes. The labels of the « Capet » series all have the name of some musical celebrity. It is generally granted that the rationally built instruments by this maker are endowed with rare tone qualities. N°s 395-396-397.

KIESGEN (Louis) — *Paris* circa 1875. Excellent workman who worked for Gand. Good workmanship. Red Varnish.

KLEIN — *Rouen*. See Brubach.

KOLIKER (Jean-Gabriel) — *Paris* towards 1800. This maker specialised in the repairing of old instruments and is thought to have left some well made 'cellos. We have never seen any instruments by him. He was established 24, rue Croix-des-Petits-Champs and was succeeded by Charles-François Gand in 1810.

L

LACOTE — *Paris* circa 1785. Guitars by this maker are much esteemed. N° 127. Formerly the guitar had five strings, now it has six, three being of gut and the three others of silk threaded with brass wire. Guitar comes from the Greek Kithara (lyre). This instrument seems to have been in existence since the greatest antiquity, as it is represented on Egyptian monuments.

LACROIX (Salomon) (CHEVALIER DE) — *Paris*. First Empire. Ordinary work. Thick dark red varnish.

LAFLEUR (Jacques) — *Paris* 1757-1833. Very fine and finished, this make is sought after. Good class bow maker, he has left a number of excellent sticks. He has been established at 30, rue de

la Juiverie and in 1780 he founded the firm : « Alliance Musicale », place du Marché Saint-Jean.

LAFLEUR (Joseph-René) — *Paris* 1812-1874. Born in Paris. Son and successor of the one above. Very talented bow maker whose finished work has sometimes been equal to that of Tourte junior.

LAGARDE (Henri) — *Paris*. Born at Mirecourt in 1865. After serving his apprenticeship with Darte, he worked with Audinot with whom he remained for thirty-five years, then establishing himself at 47, rue de Cléry, where he is still to be found. His violins are after the Stradivarius model. Manuscript label. Greatly appreciated for his skill as a repairer.

LAGETTO (Luigi) — *Paris* circa 1750. Although an Italian, this maker must be placed among those of the French School, his style being that of the Parisian makers of his time, although the Italian spirit is felt in his work. Yellow or pink varnish. He was established in the rue des Saints-Pères and faubourg Saint-Germain, « A la Ville de Crémone ».

LABERTE-HUMBERT (Brothers) — *Mirecourt*. One of the oldest French firms, having been established in 1780. Grand Prize and Hors Concours at the different international exhibitions. Model generally after Stradivarius. Gold red or brown red varnish.

LABERTE (Marc) — *Mirecourt*. Born in 1880 at Mirecourt. Manages the well-known firm and has at heart the adoption of any new improvements for the benefit of modern violin making of Mirecourt. Owner of a very beautiful set of violins and 'cellos by the great masters Stradivarius, Guarnerius, Amati, etc., he has these models faithfully reproduced, the greatest care being bestowed on their manufacture : hence these instruments are valued. Warm coloured varnish, transparent and of a tender composition, varying according to imitations. N°s 435-436.

LANGONET (Eugène) — *Nantes*. Born at Mirecourt in 1875. Served his apprenticeship at first with the Maison Chipot Vuillaume and afterwards with Paul Mangenot. Summoned by the firm of

Antonius Stradivarius, Cremona 1700

Nicola Amati, Cremona 1655

W. Hill & Sons of London to undertake replicas of the finest specimens by Stradivarius, he stayed with them for five years, then joined Silvestre & Maucotel in Paris. Since 1910 he has been established at Nantes. His careful and methodical making is much appreciated. Brown varnish. N° 479.

LAMBERT (Jean) — *Douai* XVIIIth century. Medium class make.

LAMBERT (François) — *Mirecourt* end of XVIIIth and beginning of XIXth century. Fairly good make. Yellow brown varnish. Branded at the button and inside. Second rate workmanship.

LAMBERT (J.-N.) — *Paris*, 1740-1780. Work generally heavy. Made all sorts of instruments. Flat model, yellow varnish. Branded at button. N° 194.

LAMY (Alfred) — *Paris*. Born at Mirecourt in 1850, died two or three years ago. Reputed bow maker. Pupil of Voirin with whom he perfected himself, remaining with him from 1877 to 1885. Prior to this he had served his apprenticeship with Ch. Husson at Mirecourt, and with Joseph Voirin at Château-Thierry, in the workshops of the Maison Gautrot. His work is unquestionably fine, but his sticks sometimes lack balance and spring. He lived at 24, rue Poissonière. Marked : A. Lamy.

LAPAIX — *Lille* circa 1840. This maker has made many oval shaped violins, scarcely showing the corners. They are in little demand. N° 273.

LAPREVOTTE (Etienne) — *Paris* 1790-1856. Born at Mirecourt. Guitar maker. His violins are very ordinary, and as in the case of Lacote, it is thought that he did not make them himself. Was established at Marseilles from 1833 to 1837.

LAPOUGE (Marcel) — *Bordeaux*. Born at Bordeaux in 1881. Pupil and successor of Alexandre Delanoy (see under this name). N° 439.

LARCHER (Pierre) — *Paris* and *Tours* about 1760. Worked with Guersan whom he did not follow. Brown varnish. Ordinary workmanship. N° 274.

LARUE (P.-M.) — *Paris* circa 1770. Ordinary make.

LAURENT (Emile) — *Bordeaux*. Born at Mirecourt in 1875. Pupil of his father and of E. Germain. His models are after Stradivarius, Guarnerius, Santo Seraphino and Guadagnini. His instruments are much appreciated for their genuine qualities, their good workmanship and the excellent oil varnish with which they are coated. N° 430.

LAURENT (Louis-Sigismond) — *Paris* circa 1775. Sign board : « Au Cystre Allemand ». Was established Passage du Saumon, rue Montmartre. This maker has left some well made instruments in the Italian style, the varnish of which is a yellow shade.

LAVINVILLE — *Paris* circa 1770. Spinet and mandolin maker.

LE BLANC (Charles) — *Paris* circa 1830. Good make. Stradivarius model, dark red varnish. Brilliant tone qualities.

LE BLANC (Claude) — *Mirecourt* circa 1790. Lightly varnished, his instruments are of ordinary workmanship.

LEBLOND (Georges) — *Dunkirk* 1780. Good work. N° 275.

LECAVALLÉ (François-Xavier) — *Mirecourt* circa 1830. Good make of this town.

LE CAMUS (Pierre) — *Lyons* circa 1570. Lute maker.

LECLERC (J.-N.) — *Paris* circa 1775. Graceful make. Slightly arched. Sound holes well apart, of a round design and well cut. Large scroll with small shell. Good material. Branded at the button : J. Leclerc à Paris, aux Quinze-Vingts. Effective pink or yellow varnish. N° 195.

LECOMTE or FOUQUET-LECOMTE — *Paris* end of XVIIIth century. Of no great interest.

LECUYER (Pierre) — *Paris* circa 1780. Lived rue des Fossés-Saint-Jacques. Good work.

LE DHUY — *Paris*. At the time of the First Empire. Lyre maker.

LE DUC (Pierre) — *Paris* end of XVIIth century. Pochettes. On his sign board was written : « Au Duc Doré » (At the Golden Duke).

LEFÈVRE (T.-N.-G.) — *Paris* 1780. More known for his bows which are well made.

LEGROS DE LA NEUVILLE (Nicolas) — *Paris ?* circa 1820. Ordinary work.

LEJEUNE (Benoît) — *Lyons* towards 1550. Lute maker mentioned by Dr. Coutagne in his work upon Duiffoproucart.

LEJEUNE (François) — *Paris* circa 1770. « A la Harpe Royale ». Good make, light or dark yellow varnish. Some instruments are well finished and therefore much sought after by collectors of XVIIIth century. This little master has made very fine harps. N° 18.

LEJEUNE (Charles) — *Paris* circa 1775. « Au Dieu de l'Harmonie ». Ordinary. Chiefly dealer and repairer.

LEJEUNE (Louis) — *Paris* circa 1785. Same as above.

LEJEUNE (Pierre) — *Paris* circa 1810. Violins and guitars of no great interest.

L'HUMBERT (Emile) — *Paris,* 34, rue de Passy. Born at Epinal in 1872. After a thorough apprenticeship at Mirecourt, where he went when quite young, under the guidance of the chief workmen of the firms Derazey, Mangenot, Laurent, Chipot-Vuillaume, he was sent for by Blanchard of Lyons, with whom he remained one year. In 1896, he returned to Paris and worked in succession for Jombard, G. Bernardel, Silvestre and his friend Marchand and then established himself in 1906. His three models are those of three great masters, Stradivarius, Guarnerius and N. Amati. His oil varnish varies from light red to brown red or orange red. By his undeniable qualities this maker must be classed among the best of our time. N° 429.

LE LIÈVRE — *Paris* circa 1750. Pupil of Grosset. Charming instruments one is pleased to acquire. Yellow varnish. N° 284.

LE LYONNAIS (Charles) — *Nantes*. Born at Nantes in 1892. Pupil of Emile Audinot of Mirecourt. His model is constructed after that of Stradivarius. His instruments may be classed among the best for their fine workmanship and the soft brown-red varnish which adorns them. N° 449.

LENOBLE — *Paris* 1828-1895. Born at Mirecourt. Bow maker who has worked for François Peccatte and J.-B. Vuillaume but little on his own : the bows signed with his name are therefore scarce. Marked : Lenoble.

LE PILEUR (François) — *Paris* 1750. Quite good work.

LE PILEUR (Pierre) — *Paris* towards 1750. Medium class work. Yellow or brown-red varnish. N° 276.

LE RICHE — *Lille* circa 1750. Cithers and lutes.

LESCLOP (François-Henry) — *Paris* circa 1750. Pretty make of the old Paris type.

LÉTÉ (Joseph-Dominique) — *Paris* and *Nantes* 1804-1871. Was born at Mirecourt in 1804, and spent his time of apprenticeship there with Moitessier. When quite a youth he joined François Gand, rue Croix-des-Petits-Champs, with whom he stayed for several years perfecting himself. From 1825-1828 he was in partnership with his friend Vuillaume, rue Croix-des-Petits-Champs, then left for Nantes where he established himself, continuing to produce until 1848, in which year he directed his energies solely to the manufacture of pianos. At his death, his nephew, M. Didion, succeeded him. Lété's work is analogous with that of François Gand, although on the whole his workmanship is heavier and his red-brown or yellow varnish lacks suppleness. Though not unequalled, this sound and fine work will realise high prices. N° 151.

LEVALLOIS — *Paris* circa 1760. Made all kinds of instruments.

LORANGE (Paul) — *Lyons* 1873-1920. Born at Mirecourt. After a thorough apprenticeship in that town he worked in succession for Blanchard of Lyons, for Gautié at Toulouse and in the workshops of Mougenot at Brussels. He established himself at Lyons in 1899.

His work is much esteemed. The models he followed are those of Stradivarius, Guarnerius and Amati, the latter, only exceptionally. His woods are beautiful and the varnish, always red, varying from orange red to cherry, is very oily, thick, and of a tender composition, which comes off easily. He applied it either uniformly or in graded thicknesses.

LOUIS (F.) — *Dijon* towards 1820. Good medium class make.

LOUVET (Pierre) — *Paris* circa 1760. Maker of harps which are sought after by collectors. He has left a number of very finished violins and quintoles. Yellow brown varnish. N° 303.

LOUVET (Jean) — *Paris* circa 1770. Probably a relative of the one above. Same remarks.

LUBANS (Charles) — *Dunkirk* 1850. Common work, yellow varnish.

LULLIER (Charles) — *Douai* 1850. Guitars.

LUPOT — *Mirecourt* end of XVIIth century. Ordinary work.

LUPOT (Laurent) — *Mirecourt*. Son of one above. Current workmanship.

LUPOT(François) — Son of Laurent. Born at Plombières, in 1725, was established at Stuttgart in 1758 and later at Orléans from 1770 till 1794. Died in Paris in 1804. Stradivarius model, yellow-brown varnish. Very sound work. N°s 41-42.

LUPOT (Nicolas) — *Paris* 1758-1824. Son of François Lupot, he was born at Stuttgart. A great and sincere artist to whom must be given the « place d'honneur » in the French School. After having worked at Orléans, rue d'Illiers, where he made instruments even then denoting the highest qualities, in 1798 he established himself in Paris, rue de Grammont, removing to rue Croix-des-Petits-Champs in 1806, where his most deserved reputation procured him a good clientèle and the title of Luthier of the Royal School for Music in 1816. With a few exceptions, he followed the beautiful Stradivarius model, carrying out the construction of his

instruments, both inside and out, with infinite care. As to the beautiful and generous varnish, which was his own, he applied it in a uniform fashion, thus leaving to time the work of patine. The sound qualities of his instruments are not generally of the brilliant kind, but deep and carrying well. On the whole his work gives one an impression of heaviness and his varnish somewhat lacks lightness. However, with regard to the instruments made by this master towards the end of his career, these differ from his usual manner, their workmanship is lighter, the model more elegant and the varnish of a rare transparency. The valued instruments among this last class have a very clear tone. It will be noticed that the tips of the CC. are like a crow's beak. This detail is not exclusively his, as it is to be found with other makers of the French School at that period. He sometimes used whalebone for purfling. It is to be deplored that this great maker should have made only a small number of 'cellos, a dozen at the most. Since he was the chief and the leader of the School, it follows that he was copied, even while still alive, by a host of excellent workmen. It therefore behoves one to procure sound and authoritative information when dealing with instruments attributed to him. N°s 32-33-34-40-103.

MEASUREMENTS OF A VIOLIN BY NICOLAS LUPOT

Length of back	0m 358
Width of top bouts	0m 167
Width of bottom bouts	0m 207
Width of middle bouts	0m 110
Ribs near neck	0m 030
» chin rest	0m 032
Length of FF	0m 072
Distance between FF	0m 041
Reversing of the neck	0m 018
Distance between the notch of the FF and purfling near neck	0m 190

LUPOT (François) — *Paris* 1774-1837. Born at Orléans. Brother of Nicolas Lupot. Celebrated bow maker whose works are much sought after. Well in hand and well balanced, a good bow by this maker, when it is neither played out nor worn, may be compared to a Tourte jeune. He had the good idea of adding a metal lining

to the part of the frog in direct contact with the stick, a precious invention which helps to preserve the latter. Towards the end of his career, he lived at 18, rue d'Angevilliers. Marked : Lupot. Some of the most common copyists have used his name and marking.

LUZZI — *Paris* end of XVIIIth century. Pretty make. Gold yellow varnish. N° 389.

M

MAIRE (Nicolas) — *Paris* 1800-1878. Bow maker, pupil of Lafleur. Strong bows, careful work but a little heavy.

MAIRE (Etienne) — *Paris* end of XIXth century. Pupil of his father, Maire-Breton, maker of Barcelona. N° 302.

MALINE — *Paris* circa 1850. Born at Mirecourt. Common work.

MANGENOT (Paul) — *Mirecourt*. Born in 1862. Served his apprenticeship with Juste Derazey and worked in succession for Colin-Mézin, making 'cellos, for J. Hel of Lille, and the principal makers of Brussels, Geneva, Lyons and Paris. Asked by the widow of Derazey to take charge of her business, he continued his own good traditions, using the same varnish. Signature with the pen : P. Mangenot père.

MANGENOT (Amati) — *Clermond-Ferrand* and *Bordeaux*. Born at Mirecourt in 1901. Pupil of his father, Paul Mangenot and of Albert Laurent of Brussels. Until recently was established at Clermont-Ferrand ; now at Bordeaux, having succeeded to Emile Laurent. Stradivarius Amati-ised model. Red oil or amber varnish on oldgold yellow background. N°s 469-470.

MANGIN (G.) — *Mirecourt* circa 1800. Dark yellow varnish. Branded.

MARCHAND (E.) — *Paris* 1872-1916. Repairer and copyist of great talent. After having worked for several years for the firm Hill of London, he joined Silvestre in Paris and finally established himself at 26, rue Poissonnière, where he died. Imitator of Cappa and Ruggieri. N° 404.

MARÉCHAL — *Paris* end of XVIIIth century. Was established rue Rameau, N° 11, near the Opera. Of little interest. Poor varnish. Mandolins and guitars. Lyres with eight strings vibrating in sympathy.

MARQUIS DE L'AIR — *Mirecourt* circa 1800. Ordinary instruments from all points of view, although a few are fairly good. « Marquis de l'Air » was the trade mark of Charles Claudot.

MARTIN (Guillaume) — *Paris* circa 1830. Nephew and pupil of Lejeune. Good make.

MARTIN (Louis) — Born at Mirecourt in 1864. Served as apprentice with his father, bow maker, under the guidance of G. Deroux and Delinet. While still a youth he worked at Rheims for Mannesson in the manufacture of the Guarini violins, which had a certain vogue. He then went to Angers, joined the important Maison Mebzner-Leblanc as a fully qualified maker and took its succession a few years later. He made many violins having excellent tone qualities, after the Stradivarius model and signed : « Louis Martin, Angers ». N° 18.

MAST (J.-L.) — *Paris* circa 1760. Quite good workmanship. Thick dark red varnish. Branded.

MAST (Blaise) — *Mirecourt* circa 1825. Ordinary.

MAST (Joseph-Laurent) — *Toulouse* circa 1830. Son of one above. Pupil of Nicolas Didier. Effective red or yellow varnish. Some instruments hold the attention. Graceful and slightly arched model. Branded.

MAUCHANT (Nicolas) — *Mirecourt* towards 1810. Well constructed make. Yellow varnish, sometimes pink. Often double purfled. With label and branded : Mauchant-Vaudel.

MAUCOTEL (Charles) — *Paris* and *London* circa 1830. Pupil of Blaise Mast. His instruments are remarkable from all points of view. Rich varnish and fine quality of tone.

MAUCOTEL (Charles-Adolphe) — *Paris* 1820-1858. Excellent maker who, after having worked for J.-B. Vuillaume, established

himself at Galerie Vivienne in 1844 and later rue Croix-des-Petits-Champs. Good make that will tend to increase in value.

MAUCOTEL (Justin) — *Mirecourt* towards 1810. A good maker who has not produced as much as some of his countrymen, but his work is very conscientiously effected. Large pattern, yellow varnish, double purfling. Marked : Justin Maucotel, luthier, written in a triangular fashion on the labels.

MAUCOTEL (Ernest) — *Paris*. Contemporary master maker and expert. Born at Mirecourt in 1867. Served as apprentice with Paul Bailly, joined his uncle in Moscow in 1885. Was called upon by H.-C. Silvestre to join him as first hand in 1891 and became his partner in 1900. Since 1922 he has had as partner, Paul Deschamps, the distinguished expert, who is well known and appreciated for his sound knowledge. The firm was then situated faubourg Poissonnière and is now at 27, rue de Rome, under the name of E. Maucotel & P. Deschamps. N° 401.

MÂTCHELIN DE LA NOUE — *Lyons* towards 1550.

MÉDARD (Jean) — *Nancy* towards 1700.

MÉDARD (Antoine) — *Nancy* towards 1660. N° 282.

MÉDARD (Nicolas) — *Nancy* circa 1650. Charming make, small model slightly arched and brown red varnish. N° 399.

MÉDARD (François) — *Paris* towards 1700. Brother of one above. Same work, perhaps better. His style is typically Italian. He is supposed to have been a pupil with Stradivarius. Refined make adorned with a very supple varnish. N° 283.

MELLING — *Paris*. Middle of XVIIIth century. « A la belle Vielleuse ». This good class maker, little known, has left charming instruments after the Castagneri style. His good quality gold yellow varnish is very effective. His 'cellos, like those of other makers of his time, are of a smaller model. The swan neck-like head is adorned with the Louis XV shell and the eyes of scroll with daisies. His label runs thus : « Fait par Melling, luthier, rue Saint-Thomas-du-Louvre, Paris, 174 ». He has lived in the rue

Froidemanteau and towards 1770, in the rue des Orties, aux Galeries du Louvre.

MENNÉGAND (Charles) — *Paris* and *Amsterdam* 1822-1885. Born at Nancy. Pupil of Rambeaux in Paris. Excellent maker who has left the reputation of a very clever repairer. His best instruments were made at Amsterdam where he worked from 1852 to 1857. He then returned to Paris, 26, rue de Trévise.

MENNESSON called GUARINI (Jean-Emile) — *Rheims* end of XIXth century. Interesting make. Red varnish. Some instruments bear the label : « E. M. 4/4, Sainte-Cécile-de-Champagne, anno 18.. others E. M. Joseph Guarini fecit anno 18.. N° .. ».

MENNESSON (J.) — *Rheims*. Contemporary.

MERCIOLLE (Jules) — *Paris*. Born at Mirecourt in 1881, where he learnt. Called to the workshops of Gustave Bernardel in Paris in 1889, and after a long stay there, allowing him to perfect himself, in 1911 he established his own business at 3, rue des Petites-Ecuries, where he still practises. He is the grandson of Joseph Grandjon. His model is after Stradivarius and Guarnerius and his red varnish is of a soft composition. N° 433.

MERIOTTE (Charles) — *Lyons* and *Paris* circa 1700-1770. Good make, with pleasantly effective light yellow varnish. Flat model. N° 147.

MERMILLOT (Maurice). — Excellent workman who was with Vuillaume and Gand.

MEYNIEU — *Bordeaux*. See Résuche.

MICHELOT (J.-Pierre) — *Paris* circa 1770. Ordinary workmanship. Maker of lutes and viols.

MILHET — *Bayonne* circa 1825. Poor dark varnish. Fairly good workmanship.

MILLANT (Roger et Max) — *Paris*. Grandsons and pupils of S.-A. Deroux. After having learnt with their grandfather, they worked together for Messrs. Dykes & Sons of London. It is to be

noted that Max Millant was also with Léon Mougenot and Jacquet-Gand of Mirecourt. Since 1923, they have been established at 51, rue de Rome. They follow the Stradivarius model, also the Guarnerius, using an oil varnish.

MIRAUCOURT (Joseph) — *Verdun* circa 1750. N° 280.

MIRAUCOURT (Claude) — *Verdun* 1745. Brother of one above. Good maker. Quintoles and viols.

MIREMONT (Claude-Augustin) — *Paris* 1817-1887. Born in Mirecourt. Pupil of his father. Has worked for Bernardel in Paris and went to America, staying about ten years in New-York. In 1861 he returned to Paris, where he established himself in rue Sainte-Barbe, 11, and afterwards at rue du faubourg Poissonnière. His instruments are well made, but his varnish, of an orange shade, lacks body. He has often reproduced the Guarnerius and Gagliano models. Like his violins, his 'cellos are sought after for their tone qualities. He obtained three first class Medals at the following Exhibitions : New-York, 1853 ; Paris, 1855 ; London, 1863. N° 86.

MIREMONT (S.) — *Mirecourt*. Father of the one above. Ordinary make.

MOINEL-CHERPITEL — *Paris*. Contemporary maker born in 1866. Pupil of E. Germain. Nephew and successor of N.-E. Cherpitel. This excellent maker has recently retired and enjoys the reputation of a genuine artist, which is vouched for by his works of very nice workmanship. He was established at 16, rue du Faubourg-Poissonnière.

MOITESSIER (Louis) — *Mirecourt* and *Paris* circa 1820. Instruments by this maker are not scarce and among them, some are nicely manufactured. Often of a small model, slightly arched, brown or yellow varnish. Branded.

MONTRON — *Paris* circa 1785. Current work, little known.

MORDRET — *Rouen*. Born at Louviers in 1850. Distinguished Civil Engineer who has effected interesting works and published

two books : « La Lutherie Artistique » (Artistic Violin-making), Paris 1885, and « Les Violons de Crémone » (Violins of Cremona), Rouen 1898.

MORLOT (Nicolas) — *Mirecourt* circa 1830. Pupil of Nicolas aîné. His model recalls that of his master and is interesting in a minor degree. Branded.

MOUGENOT — *Rouen* circa 1770. Has produced little. We have met with a specimen of this maker's work, which was excellent in manufacture and coated with a good brown-red varnish. N° 233.

MOUGENOT (Léon) — *Mirecourt*. Contemporary master maker, born in 1874. Pupil of G. Mougenot of Brussels. Worked in succession for P. Blanchard of Lyons, P. Jombard of Paris and Messrs. Hill Bros., of London. His principal models are after Stradivarius and Guarnerius del Jesu. He has left good imitations of J.-B. Vuillaume and N. Lupot. His unctuous spirit varnish varies from amber-red to chestnut-red. N°s 460-461. His best instruments bear a label : « Léon Mougenot » and also a branded mark. The firm was founded in 1899 and about sixty excellent makers have served their apprenticeship there. N° 462.

MOUGNET — *Lyons* towards 1800. Guitars and lyres.

N

NADERMANN (Jean-Henri) — *Paris* circa 1765. Worked at : « A la Clef d'Or », rue de la Loi, opposite the house of Ménars. Harp maker. His name is found in violins of no great character. His harps secure high prices from collectors of old furniture.

NAMY (Jean-Théodore) — *Paris* circa 1790. Apprenticed with Salomon. Skilled repairer. Good average class workmanship of the XVIIIth century. Yellow brown varnish. Label : « Au Génie de l'Harmonie », Namy, luthier, successeur du Sr. Socquet, place du Vieux-Louvre, près l'Académie de Peinture. A Paris 17..

NERMEL (J.-M) — *Paris* circa 1780. Current work. Lived at the rue du Vieux-Colombier.

NEZOT — *Paris* middle of XVIIIth century. Violins of a small pattern : quite good make. Had the reputation of a good restorer.

NICOLAS (Didier) — *Mirecourt* 1757-1838. The instruments by this very popular maker are so numerous that they must be divided into several categories. Those belonging to the first category were made by Nicolas himself, have a label and are often signed with a pen near the sound post. These instruments are somewhat scarce and are coated with an oil varnish of good quality, generally red. Other instruments entirely inferior in colour of varnish and workmanship are nevertheless not to be despised : their varnish, of hard composition, varies from light yellow to dark brown. The D. Nicolas aîné model has its originality, but is rather large, hence, not easy of manipulation. His mark was bought and worked by Derazey. It will be noticed that he wrote : « A la Ville de Crémonne » ; with two « n 's ». N° 281.

NICOLAS (Joseph) — *Mirecourt* circa 1840. Son of Didier. Has signed few instruments, being more of a business man. Same work as that of his father.

NICOLAS (Mathieu) — *Mirecourt* and *Paris* towards 1800. Ordinary work. Yellow varnish. Branded at the button. Among the instruments by this maker some are well made, especially those of a medium pattern, slightly arched.

NICOLAS (François) — *Mirecourt* 1800. Ordinary work.

NICOLAS (François-Fourrier) — Called « Nicolas of Paris ». *Paris* 1758-1816. Pupil of Saunier in Paris. Although not of the first order, his work has genuine qualities. The very careful workmanship, the thick yellow varnish, more often bright red or even brown, of a successful composition, cause the instruments of this maker to be sought after, his 'cellos being particularly well made and of good measurements. Maker for the Royal School in 1784, he was later appointed supplier to the Royal Academy of Music. He was also maker for the Chapel of H.-M. the Emperor. Most

of his labels are manuscript. This make is interesting, but specimens of it are scarce. N° 197.

O

OLRY — *Amiens* circa 1820-1860. Pupil of Georges Chanot. Excellent make after the Stradivarius model. Good quality red varnish. It is to be regretted that he has been somewhat heavy and unequal in his work, his label being found in inferior instruments. N° 106.

ORINTHIO D'ESSANTIER — *Nancy* XVIIth century. Lute maker.

OUVRARD (Jean) — *Paris* towards 1740. Pupil of Claude Pierray who is a credit to his master. His gold-yellow varnish lacks suppleness. N° 131.

P

PACHERELE (Michel) — *Mirecourt* and *Paris?* circa 1800. Has made some very nice instruments, a little arched. Yellow varnish. Branded near the button. Guersan manner. N° 295.

PACHERELE (Pierre) — *Nice, Genoa* and *Turin.* Born at Mirecourt in 1803, died at Nice in 1871. Probably a relative of the one above, but there is no analogy in their work, this maker's being superior, especially as far as the instruments made in Italy are concerned. He has worked for Pressenda in Turin. His dark red varnish is of a fine composition but remains ineffective through its lack of transparency.

PAGEOT (L.-S.) — *Mirecourt* towards 1800. Violin and bow maker.

PAGEOT — *Mirecourt* 1791-1849. Son of the above mentioned. Bow maker of repute who has produced excellent sticks. On the other hand, a number of them are very ordinary. His best sticks, however, have genuine qualities. They are light, made of wood with large veins, usually light yellow in colour and gold mounted.

His production has been very extensive. He did not always sign even his best pieces. His name, which he used to affix, was written : PAJEOT (with a « j »).

PAILLOT — *Mirecourt* circa 1820. Ordinary make. Branded.

PAJOT — *Jenzat* (Allier). Name of a family of « Vielle » makers, numbering no less than seven members, who worked from circa 1740 to the end of the XIXth century. « Vielle », i. e. a kind of hurdy-gurdy.

PALATE — *Paris* circa 1800. Ordinary workmanship.

PANORMO (Vincent) — *Paris* 1734-1813. Like Lupot and Aldric, Panormo was one of the cleverest imitators of Stradivarius. Of a wandering disposition, he often changed his residence and has worked in London, Paris and also in Ireland. Some of his instruments have a marvellous finish and his red varnish is of exceptional quality. His instruments are scarce and sometimes branded. N°s 89-95.

PAQUOTTE (Sébastien) — *Paris* 1800-1863. Handsome make. Lived at 51, rue de la Harpe.

PAQUOTTE (J.-B.) — *Paris* 1827-1900. Nephew of one preceding. Good class violin and bow maker.

PAQUOTTE Frères — Sons of above mentioned. Good modern make.

PARIS (Claude) — *Paris* circa 1780. Good workmanship. Orange varnish. Was established rue Roulle-Saint-Honoré.

PAUL (Pierre-Saint) — *Paris* circa 1740. Instruments of the Amati model. Grey-yellow or red varnish. He was established at rue Saint-André-des-Arts. Sign-board : « A la Lyre d'Apollon ». N°s 145-296.

PAUL (Antoine-Saint) — *Paris* circa 1770. Successor of Guersan. Very pretty make of the XVIIIth century Parisian School. His sign-board was : « Au Luth Royal ».

PECCATTE (Dominique) — *Paris* 1810-1874. Born at Mirecourt. Master bow maker who sometimes equalled Tourte in his work of finish and great distinction. He has left a fairly large number of bows, most of them remarkable, but very few of them signed. After having worked for a certain length of time with J.-B. Vuillaume, he succeeded François Lupot in 1837. Mark : PECCATTE.

PECCATTE (François) — *Mirecourt* and *Paris* 1820-1855. Born at Mirecourt. Brother of Dominique Peccatte. Without having the same value, his bows are often confused with those of his brother, the mark being the same. A little difference is however to be noticed in the size of the letters, Dominique making them smaller. François Peccatte, at the end of his short career lived in the rue de Lavandières-Sainte-Opportune, where he established himself after working for a short time with J.-B. Vuillaume. Mark : PECCATTE.

PERRAULT — *Paris* 1780. Nice make. Little known.

PERRIN — *Mirecourt* towards 1820. Now and again violins branded « Perrin » or « Perrin Fils » are met with. From their workmanship they must be classed with the current Mirecourt of the period. Yellow varnish.

PERSOIS — *Paris* towards 1830. Bowmaker. His works are marked on the stick, under the frog, thus : « P. R. S. » Having worked for J.-B. Vuillaume for over twenty years, this explains why so few bows bear his initials. Excellent sticks. The head after the Tourte manner, swan throat fashion. Frog without pearl slide.

PÉRON (Nicolas) — *Paris* circa 1780. Good make, pink or dark yellow varnish. On his label he called himself : « Luthier de S. A. R. Madame la Duchesse d'Orléans, rue Richelieu, près la Comédie Italienne ». Mark sometimes branded.

PIERNOT (Marie-Louis) — *Paris*. Born at Neufchâteau in 1880. Bow maker. Apprenticed for three years with Charles Bazin at Mirecourt, he perfected himself working for Arthur Vigneron from 1900 to 1906 and afterwards joined Léon Bernardel from

Carlo Bergonzi, Cremona 1736

Guadagnini (Giambattista I), Milan 1757

1906 to 1923. His work possesses great finish and is esteemed. He is established at 10, rue de l'Egalité.

PIERRAY (Claude) — Beginning of the XVIIIth century. This maker followed the N. Amati model. His varnish is orange coloured and his instruments a little Italian in character. He is one of the first among the master makers of the XVIIIth century. N° 138. Another label states that he has lived in the rue d'Argenteuil. Yet another is as follows : Claude Pierray, proche la Comédie, à Paris 172..

PILLEMENT — *Mirecourt* 1780. Ordinary make. Branded. Yellow varnish. Flat model.

PINEAU (Joseph) — *Paris*. Born at Niort in 1881. Pupil of Gustave Bernardel and A. Tolbecque with whom he collaborated in the re-constitution of the ancestors of the violin. Was elected « Ouvrier d'art » in Paris in 1902. His instruments after the Lupot model are branded inside.

PIQUE (François-Louis) — *Paris* circa 1758-1820. Born at Boret (Vosges). Pupil of Saunier. This maker was a contemporary of Lupot, with whom he collaborated in the manufacture of some instruments which are somewhat scarce. We reproduce below a letter sent by Pique to Lupot on the 14th April, 1792, cited by M. Constant Pierre in his work : « Les Facteurs d'Instruments de Musique » (Musical Instrument Makers). Among his instruments, some are occasionally found to be of poor workmanship and varnish, but in general, the production of this master is of the very first order and his best instruments rank among the finest of the French School. His carefully chosen woods, his red tinted varnish, the composition of which is of exceptional quality, and the proportions observed in the thicknesses, have caused his instruments to be much sought after for their beauty and their full, round and clear tone. Pique lived in succession in the rue Coquillière, at the corner of the rue du Bouloy, rue Plâtrière and rue de Grenelle-Saint-Honoré. Stradivarius model, slightly larger. This master seems to have concerned himself exclusively in the making

of violins as we know of no authentic 'cellos by him. Nos 481 20-102.

To Monsieur Lupot, Fils,
Rue d'Illiers, 8, Orléans.

Sir, I beg to thank you for your letter in which you agree to make some violins as requested.

I shall send you sufficient wood for two to start, with necks and ribs, the arching of the back to be similar to the one I had from M. Woldemar, in the same style, with the exception of the corners, which should be less worn.

As soon as these two violins are finished, kindly let me know when despatching and I will send you the funds in the way you prefer.

May I also beg you to let me have some of your oil varnish for a few violins, as I have run short and have no time to make any. Four years ago I had some, which I have been using up to now, but in Paris it is not very easy to prepare it. One ought really to have a yard or a garden.

As I have two violins to varnish at once, you would oblige me by sending it to me in a small bottle, together with some sizing to put under the saffron, as I have none and am in a hurry for these two violins.

Judging from what M. Woldemar told me of you, I sincerely hope we shall be able to do some business together.

I beg to remain etc., ...

(Signed) Pique.

PIROT (Claude) — *Paris* circa 1800. Very good make that one is all the more pleased to find since specimens of it are rare. Stradivarius model. Thick red varnish of good quality, sometimes brown-red. Branded near tail pin, apart from label. No 29.

PITAIS — *Paris* circa 1730. Amati and Bergonzi models. Branded at the button. Poor woods.

PITET — *Paris* circa 1680. Good make. Little known.

PLUMEREL — *Angers* towards 1825. Ordinary work. Yellow varnish.

PLUMEREL (J.) — *Mirecourt* 1750.

POIROT (Louis) — *Paris* towards 1800. Ordinary work, style of the current Mirecourt.

POIROT (Louis) — *Bordeaux*. Born at Mirecourt in 1870. Pupil of and collaborator with Alexandre Delanoy (see under this name). N° 440.

POIRSON (Justin) — *Paris*. Bow maker. Born at Mirecourt in 1851. Pupil of Maire. His work is good. Also perfected himself working for J.-B. Vuillaume who was always surrounded by the best workmen. He also worked in the workshops of the Maison Gand & Bernardel and established himself towards 1880. Mark : Poirson, à Paris.

POIRSON (Elophe) — *Lyons*. Born at Landaville (Vosges) in 1840. Modern maker who has made a certain number of violins, violas and 'cellos not devoid of value. He used a red varnish of good quality. His portrait is also shown on his manuscript label.

PONS (L.) — *Grenoble* towards 1800. Violins and guitars. Branded.

PONS (César) — *Grenoble* circa 1780. Guitars and violins, the latter being arched and of good workmanship.

PRÉVOST (Charles) — *Paris* circa 1780. Good medium class make of that period. His sign-board was « Au Dieu Apollon » and he lived in the rue de la Verrerie.

PRIEUR (Claude) — *Paris* circa 1780. Little known.

Q

QUENOIL (Charles) — *Paris*. Contemporary maker.

QUINOT (Jacques) — *Paris* end of XVIIth century. Make not devoid of value though seldom met with. Has left charming pochettes. Branded.

R

RAMBEAUX (Claude-Victor) — *Paris* 1800-1871. Pupil of François Gand. Like his master he tried to modify the central thickness of the belly, but these experiments were no more

conclusive than the many others preceding them. This maker has left good instruments and appears to have specialised in the making of 'cellos. N° 132.

RAUT (Jean) — *Rennes* 1719-1791. This good class maker has produced little. The fact that the sonority of his instruments is confined, is due to heavy workmanship. Red varnish.

REGNAULT (Jacques) — *Paris* end of XVIIth century. Guitars and violins of relative interest.

REYNAUD (André) — *Tarascon* circa 1780. Graceful make. Yellow varnish of good quality. His 'cellos are well made and much sought after.

REMY (Nicolas) — *Paris* or *Mirecourt ?* circa 1710. We have found this name in a well made violin. Pleasing instrument with refined scroll, narrow purfling, yellow varnish. Branded inside.

REMY — *Paris* and *London* circa 1845. Somewhat clever copyist but it is to be regretted that in the making of his instruments, he has used artificial means to give them an old appearance.

REMY (Mathurin-François) — *Paris* 1760. Guersan manner. Yellow varnish. Good work. N° 232.

REMY (Jean-Mathurin) — *Paris* 1770-1854. Son and pupil of the one preceding. On the whole, better work. Good make. Supple varnish.

REMY (Hippolyte) — *Paris* 1837-1869. Good modern make, the value of which is now being appreciated.

REMY (Jules-Hippolyte) — *Paris* towards 1880.

RENAUDIN (Léopold) — *Paris* circa 1780. Sign-board : « Aux Amateurs ». Good Parisian make, of the second order however, this maker having been very inconsistent in his work. His instruments are arched and the colour of varnish used is that of dirty red. Among them some are of real value, chiefly his 'cellos. His mark is sometimes branded on the scroll. As a member of the Tribunal Fouquier-Tinville he was executed with those of the

jury known as « Les Solides » (The Strong) on the 7th May 1795. N° 30.

RENAULT (Nicolas) — *Paris* circa 1570. Maker of viols. There is a legend to the effect that Andrea Amati supplied Charles IX. King of France, with a number of instruments, marked with the royal arms, for his private chapel. According to Fétis, Amati delivered them in person and was in all probability helped by Nicolas Renault, a worthy maker.

RENAULT (Sébastien) — *Paris* towards 1800. Partner of Chatelain (See this name). Good make. Yellow varnish. Robust instruments. N° 143.

RÉSUCHE (Charles) — *Lyons* and *Bordeaux*. Born at Mirecourt in 1858. Pupil of Gand and Bernardel. Was at first established at Lyons, then attached to the Maison Meynieu at Bordeaux from 1899 to 1913, in which year he retired. Has signed a number of instruments. Red varnish. Well made Stradivarius, Guarnerius and Amati models. N° 468.

RETOURNA (E.) — *Mirecourt*. Contemporary maker.

RICHARD (Robert) — *Paris* circa 1740. Little known and of no great interest.

RICHELME — *Marseilles* circa 1860. The pattern is not pleasing but the work is good and the heads often carved, or ornamented.

RIGONDEAU (Théodore) — *La Rochelle* towards 1850. Medium class work. His brother and partner manufactured instruments with a key board.

ROBIN (Marcellus-Pierre) — *Bordeaux*. Born at Moulis (Médoc) in 1880. Contemporary maker whose work is much appreciated. Stradivarius model. His varnish, of a dark pink shade or transparent brown-red, recalls that of the Venetian School. His label, with the Coat of Arms of Bordeaux, is edged with interlaced crescents. His instruments are signed in hand-writing inside, on the back, on the belly above the FF, and branded at the top and bottom blocks. N°s 410-411.

ROGER (G.) — *Montpellier* circa 1820. Work of the factory type.

ROL — *Paris* circa 1750. Graceful make seldom found.

ROPIQUET — *Paris* towards 1820. Amateur maker who has made some violins not devoid of qualities.

ROZE — *Orléans* circa 1750. Pleasing make, Amati model, yellow varnish. The sound holes are a little too open. N° 96.

S

SACQUIN — *Paris* towards 1840. Pupil of Aldric. An excellent maker who has worked after the Stradivarius model. He used a generous red oil varnish. In our opinion his best instruments are his 'cellos. He lived at N° 14, rue Beauregard, about the year 1850. N°s 271-201.

SAJOT — *Paris* circa 1730. Not an outstanding make, the arching is scarcely perceptible. Generally with a dark yellow varnish. The label only bears the following : Sajot à Paris 17..

SALLE — *Paris* circa 1836. An excellent workman who has made some good copies of the Italian masters, Guarnerius, among others. He has signed but few instruments.

SALOMON (Jean-Baptiste-Deshayes) — *Paris* 1730-1772. This maker, whose production has been as great as it has been unequal, is much in demand. The material used is generally good, and the varnish, yellow. Branded near the button, apart from the label. His 'cellos are particularly sought after when they reach the size. He has left some very nice quintoles with carved heads. N°s 37-38.

SALZARD (François) — *Mirecourt* 1808-1874. Ordinary work. Brown yellow varnish.

SALZARD (D.) — Same observations as for one above.

SARAILLAC (François) — *Lyons* circa 1670-1715. Viols and pochettes. Little known. Used a brown varnish.

SARTORY (Eugène) — *Paris*, 3, cité Trévise. Contemporary bow maker. Born at Mirecourt in 1871. Pupil of his father, when still a youth he worked for Ch. Peccatte in Paris, afterwards perfecting himself with A. Lamy with whom he stayed several years. His model is after that of N. Voirin but more robust towards the head. His bows are highly esteemed for their qualities and fine workmanship. Silver Medals Bruxelles 1887, Lyons 1894, Diplomas of Honour, Liége 1905, Milan 1906, London 1908. Paris Grand Prize 1900. Officier d'Académie (division of the University of France). Mark : SARTORY.

SAUNIER — *Bordeaux* and *Paris* circa 1750. Good work. Yellow varnish. Flat model. Good class make of the old Mirecourt kind. Guitars and mandolines.

SAUVAGEOT — *Paris* towards 1720. Medium class work. Small pattern. Large sound holes.

SCHARTZ — *Strasbourg* circa 1780.

SCHARTZ (Georges-Frédéric-Théophile, and Guillaume, brothers) — *Strasbourg* circa 1830. Bow and violin makers who have left a large number of excellent instruments. Chestnut red varnish. Well cut sound holes, gracefully slanted. Small scroll. Thibout style.

SCHMITT (Lucien) — *Grenoble*. Born at Saint-Julien-en-Genevois in 1892. Was at first drawn towards the violin, wishing to take it up professionally. To that end, he studied at the Ecole Artistique de Musique at Geneva, where he obtained a first prize, with congratulations from the examiners. Soon becoming enthusiastic about violin-making, he went to Mirecourt and stayed two years with Mougenot-Jacquet-Gand, being initiated into bow making by Bazin. He was then admitted into the workshops of Vidoudez at Geneva to learn restoring, and afterwards joined Lorange in Lyons. Was a soldier in the War and won several decorations. Since then he has worked in Geneva with Vidoudez, in Paris for A. Caressa and in Nice for Mme. Bovis. After having copied Amati, he gave preference to the Guarnerius model, the tone

being more powerful. He makes the backs entirely in one piece and uses a gold-red oil varnish applied equably or in graded thicknesses. N° 459 B.

SERDET (Paul) — *Paris*. Born on the 10th Jan. 1858. Contemporary master maker and expert. After a thorough apprenticeship with Gaillard and later in the workshops of Derazey, in 1877 he was called and attached to the Maison H. Chrétien Sylvestre of Lyons, which he left in 1894 — the firm having been transferred to Paris in 1884 — and established himself at 28, rue du Faubourg-Poissonnière, where he is still to be found. A thorough artist, he always followed the Stradivarius and Guarnerius models. His very fine workmanship ranks him among the best makers of our time. A silver medal was granted to him as collaborator in 1889. Gold Medal at the Paris Exhibition of 1900. N° 434.

SILVESTRE (Pierre) — *Lyons* 1801-1859. Born at Sommerviller (Meurthe). Served his apprenticeship with Blaise at Mirecourt and joined Lupot, with whom he became first hand. At the latter's death he continued to work with François Gand, son-in-law and successor of Lupot, leaving the firm in 1829 in order to found a workshop at Lyons. His brother joined him in 1831 and was his collaborator until 1848. Right from the beginning of his installation at Lyons a most deserved reputation procured him an excellent clientèle, his instruments being of remarkable workmanship. Stradivarius model. Fine tender varnish. Should he not have been fully recognised during his lifetime, there is compensation in the knowledge that justice is now fully done to him. N° 130.

SILVESTRE (Hippolyte) — *Lyons* 1808-1879. Born at Saint-Nicolas-du-Port (Meurthe). Like his brother, he was apprenticed with Blaise at Mirecourt. Later, he was a workman with J.-B. Vuillaume, then went into partnership with his brother at Lyons in 1831, collaborating with him until 1848, when he retired to Sommerviller, continuing to make instruments as a hobby. At the death of his brother Pierre he was obliged to resume management of the concern to save it from disaster. In 1865 he retired again, leaving the business to his nephew, M.-H.-C. Silvestre. His work,

though not equal to that of his brother, deserves much praise. N° 135.

SILVESTRE - CHRÉTIEN (Hippolyte) — *Lyons* and *Paris* 1845-1913. Nephew and successor of Pierre and Hippolyte Silvestre in 1865. He settled in Paris in 1884, and gained the reputation of being both an excellent maker and a keen connoisseur. At his death, his partner Ernest Maucotel took sole charge of the house now situated in the rue de Rome. Label : Hippolyte Chrétien-Silvestre Neveu : or Silvestre et Maucotel, Paris.

SIMON — *Lyons* towards 1570. Viols and lutes.

SIMON — *Paris* 1808-1882. Born at Mirecourt. Bow maker of note who worked for a few years with J.-B. Vuillaume and in 1847 became the successor of D. Peccatte. Was in partnership with Henry for a short time. His bows are very much liked. Mark : Simon, Paris.

SIMON (Claude) — *Paris* circa 1780. Current make.

SIMON (René) — *Auch.* Born at Castera-Verduzan in 1844. After his apprenticeship with Salzard at Mirecourt towards 1860, he worked for the principal firms of that town, then for Guérin at Marseilles, establishing himself at Auch in 1873. Has made excellent instruments of a fine model, coated with a good quality varnish.

SIMONIN (Charles) — *Mirecourt, Geneva, Paris* and *Toulouse* circa 1815-1875. Instruments not devoid of value. This maker has worked in many places, but he chiefly perfected himself working for J.-B. Vuillaume. His workmanship is good and he adopted the Guarnerius model. Brick red or yellow varnish. Flat model. Label : Simonin Charles, élève du Sieur Vuillaume, Paris. Branded : S. C. initials surmounted by a crown. Sometimes with double purfling and arabesques.

SIMOUTRE (Nicolas) — *Mirecourt* and *Metz* 1788-1870. Born at Mirecourt. Pupil of Lupot. This maker has left good class instruments. His pattern is a little large and he worked after the

Stradivarius model. Objection may be made to a little dryness in his varnish, but on the whole, his make is good. N° 270.

SIMOUTRE (Eugène) — *Bâle* and *Paris*. Son and pupil of the one above, but his work has less value. Was established at Bale from 1860 to 1890, then came to Paris where he established himself at 38, rue de l'Echiquier.

SIR (Léo) — *Marmande*. Born at Agen in 1855. Amateur maker who founded the firm Léo Sir at Marmande.

SIR (Léo) — *Marmande*. Son of one above, born at Bordeaux in 1883, died in 1915 at Rennes, as a result of the war. Apprenticed to his father, he perfected himself with Charles Brugère. Collaborated with his father in the making of the double string quintet or dixtuor which was presented by the composer Hyard at a concert given at the seat of the Société Positiviste in December 1913, and by M. Emmanuel at the Conservatoire. His very individual model is only that of Stradivarius in outline. His vivid red oil varnish on an ambered back-ground is of fine quality and the substance is generous. Grand Prix, Bordeaux Exhibition, 1907. N° 445.

SIRJEAN — *Paris* circa 1815. Renowned maker of his time.

SOCQUET (Louis) — *Paris* circa 1770. « Au Génie de l'Harmonie ». Nice make, old Paris type. Yellow varnish, slightly darkened. Branded at the button.

SOMER (Nicolas) — *Paris* circa 1765. Better known as an organ maker.

STEININGER (François) — *Paris* 1778-1850. Originally from Mayence, this German maker, although working for only a short time in Paris, has adopted the French style and has left some fine instruments, among them his 'cellos, which are sought after for their tone qualities.

STENTOR — Violins with the mark « Stentor » branded inside and on a little projection of the head are by Nicolas Vuillaume (See under this name in the French and Miscellaneous Schools).

SULOT or SULEAU — *Dijon* circa 1830. Artist violinist who made violins with undulations, or small arches placed in the width of the belly. This innovation was not successful.

T

TARDIEU — *Tarascon* beginning of the XVIIIth century. His work is little known but he is accredited with the making of five-stringed 'cellos.

THIBOUT (Gabriel-Eugène) — *Paris* circa 1825-1860. Son of Jacques-Pierre. Successor to his brother G. Adolphe from 1858 to 1860.

THIBOUT (Jacques-Pierre) — *Paris* 1777-1856. Born at Caen. « Au Roi David ». Pupil of Koliker. Some instruments by this master maker are among the finest of the French School. In spite of the fact that he has been unequal in his work and has varied his patterns and varnishes, he always claims attention. If some of his instruments have a heavy aspect, it is mainly due to the flattened ribs at their junction with the corners. For his varnish, he has used the whole range of colours. He was established rue Rameau N°s 87-150-294.

THIBOUT (Albert) — *Paris* 1839-1865. Died prematurely. This maker, the son of Gabriel-Adolphe, was the successor of his uncle, Gabriel-Eugène. The Gand brothers succeeded him when his death occurred a short time after his installation.

THIBOUT (G.-Adolphe) — *Paris* 1804-1858. Father of one preceding, pupil and successor of Jacques-Pierre. Work less interesting. Red brown varnish.

THIBOUT (Aimé-Justin) — *Caen* circa 1840. Ordinary make.

THIBOUVILLE-LAMY (Louis-Emile-Jérôme) — *La Couture, Mirecourt* and *Paris*. Born at Mouettes in 1833. Founder of the most important manufacture of instruments of all kinds which has had its origin at La Couture-Boussey, where one named Jean

Thibouville, a wood turner, made small flutes for children in the XVIth century. The industry has continued to prosper to this day, thanks to the improvements brought about in respect of the flute and oboe. The founders of the string instruments factory in Mirecourt were : Alexis Husson (1729-1784), Henri Husson (1760-1842), François Husson (1788-1854), Claude Husson (1811-1893), Charles Buthod (1810-1889). The factory of brass instruments was started in Paris in 1813 by Martin Thibouville, grandfather of L.-E.-J. Thibouville, who was the first to establish himself in Paris. The achievement of the father of Louis-Emile-Jérôme Thibouville — to whom is due the amalgamation of the Husson, Buthod and Thibouville under the name of Thibouville-Lamy — was to embody all the branches of instrumental manufacture, at the same time leaving to each its respective centre. At the present time there are three active directors at the head of the concern, Acoulon Père, Emile Blondelet and Acoulon Fils. They uphold its honourable traditions and give it scope for development, the result being prosperity, thorough workmanship and a world-wide reputation.

THIERROT (Prudent) — *Paris* circa 1770. Maker of all sorts of instruments.

THOMASSIN — *Paris* 1788-1852. Pupil of Clément, who has signed some well-made instruments.

THOMASSIN (Claude) — *Paris*. Bow maker. Born. at Mirecourt in 1865. As quite a youth he was apprenticed to Ch. Bazin and towards 1890 was called upon by the Maison Gand & Bernardel to take charge of their bow making department. In 1901 he established himself in the rue de Paradis.

THOMASSIN (Louis) — *Paris*. Contemporary bow maker. Pupil of Voirin.

THOUVENEL (Henri) — *Mirecourt* circa 1840. This maker has made all sorts of instruments, even guitars and « hurdy-gurdies ». Some of his violins and 'cellos are fashioned in a masterly manner and have the aspect of Parisian made instruments. Stradivarius model. Transparent yellow varnish. Branded.

TIRIOT — *Mirecourt* towards 1780. This maker signed his instruments : Tiriot à Paris, but in reality they are only ordinary Mirecourt manufacture. He used a dark yellow varnish on a large model. On the whole, his work is of little interest. Branded : TIRIOT à Paris.

TOLBECQUE (Auguste) — *Paris* and *Niort*. Born in Paris in 1830. Distinguished artist 'cellist who learnt instrument making with Rambeaux. He has made good copies of the old masters. Author of three authoritative books (See Bibliography).

TOULY (J.) — *Nancy* circa 1735. Ordinary make. N° 299.

TOULY (Claude) — *Lunéville* circa 1750.

TOURNIER (J.-Alexandre) — Born in 1842. Maker of all sorts of instruments.

TOURNIER (Henri) — *Paris*. Born in 1874. Son of the one above. Learnt in his father's workshops. Has been established at 49, rue de Rome since 1914. Finished modern make after the Stradivarius model. Red varnish. The title of the firm is : « Les Fils de J. Tournier ». N° 437.

TOURTE Aîné (Xavier) — *Paris* circa 1780. Bow maker of repute whose production has been as great as it has been unequal. Some of his works are remarkable.

TOURTE (François) called TOURTE the Younger — *Paris* 1747-1835. Brother of the one preceding. The most celebrated of all the French bow makers, thanks to whose improvements we have a standard bow model. In his best sticks, the workmanship is incomparable. A conscientious worker, he delivered only irreproachable bows, destroying those he deemed not fully successful. After having used common woods, as was the custom at the time, he gave preference to the « Fernambouc » wood, adopted it, and since then, this particular wood has always been used in the making of good bows. It is said that he effected the curve by heating. Tourte hardly ever signed, and sometimes, but very seldom, a very small label is found on the lining. He died at

an advanced age. Copied by the best makers, such as Peccatte and Lafleur, it is sometimes difficult to distinguish his own works.

TOURTE — *Paris* circa 1760. Father of the two bow makers above mentioned. A talented bow maker who, it is thought, changed the rack used for tightening the hair by a screw and screw nut. This very important improvement in all probability took place at a much earlier date.

TRÉVILLOT (François) — *Mirecourt* circa 1640-1680. Pupil of Médard. Good make of that period. Elongated and narrow pattern. Long and very open sound holes. Warm yellow varnish. Several makers of this name worked in Mirecourt until the middle of the XVIIIth century. Label : François Trévillot, in Cremon 1640.

TYWERSUS — XVIth century. This maker is believed to have been the founder of violin making at Mirecourt.

V

VAILLANT (François) — *Paris* circa 1760. Dark yellow varnish. Robust work, high arching. Boquay style.

VAILLANT (Nicolas) — *Bordeaux*. Predecessor of Delanoy. Originally from Mirecourt. A guitar maker who specialized in repairs, he came to Bordeaux towards 1824 and died there in 1887. Violins attributed to him were not actually of his making.

VALLIER (Siffrin) — *Rouen*. Distinguished clarinettist from Avignon who established himself as dealer in and repairer of all kinds of instruments at Havre in 1886. He transferred his house to Rouen in 1900. N°s 447-448.

VALOTTE — *Moulins* towards 1820. Good make, red varnish.

VANDERLIST — *Paris* circa 1780. Harps and violins. Fairly good work. Branded. Guadagnini model.

VARROY-LAROCHE — *Mirecourt* circa 1810. Robust make.

VATELOT (Marcel) — *Paris*. Maker and expert. Great-grandson of Blaise of Mirecourt. After completing his apprenticeship with Poirson and in other workshops at Mirecourt, he came to Paris in 1899, there working for Ch. Brugère and Marchand. He then went to Nantes to what was formerly the Maison Lété and in 1909 returned to Paris where he established himself at 11, rue Portalis. Maker and repairer for the Ecole Normale de Musique of Paris. His work is much appreciated and is based upon the fine Italian models in his collection. N° 432.

VAUTRIN (J.) — *Chaumont*, 9, rue de Verdun. Born at Mirecourt in 1875. Pupil of Chipot Vuillaume of Mirecourt, ex-first hand with Emile Germain in Paris. Established himself at Mirecourt in 1898 and transferred his business to Chaumont in 1900, where he still prospers. His model follows that of Stradivarius and his varnish is of a chestnut brown shade. N° 446.

VÉRON (Pierre-André) — *Paris* towards 1730. Work lacking finish.

VIARD (Nicolas) — *Versailles* circa 1750. Unimportant make.

VIBERT — *Paris* circa 1775. Light red varnish. Pierray style.

VIGNERON (Joseph-Arthur) — *Paris*. Born at Mirecourt in 1851, died in 1905. Pupil of Ch. Husson. This master bow maker is among the best of his time. Despite the fact that his sticks do not always possess the finish or refinement of Voirin, they are much sought after by artists as they are responsive, strong and well balanced, though sometimes a little heavy. We have discussed this subject with him personally in the days when exceptionally light bows were in vogue and experience has taught us that his arguments and methods were not altogether wrong. Tourte also generally made heavy bows. The most important factor is the balance of the stick, so that it permits free handling, the weight actually depending on the mood of the player. For this reason, every violinist should have two bows of different weights. By the use of a fairly heavy bow the playing of a somewhat nervous concertist will gain in fulness of tone with less effort. Mark : A. Vigneron, à Paris.

VIGNERON (André) — *Paris*. Born towards 1882, died in 1924. Son, pupil and successor of J.-A. Vigneron. A worker of great talent who was established at 70, rue de Rome. Died prematurely when middle-aged. His work very much recalls that of his father. Mark : André VIGNERON, à Paris.

VILLAUME-GIRON — *Troyes* circa 1760. Good make but not outstanding.

VINATTE (André) — *Lyons* circa 1570.

VISSENAIRE — *Lyons* circa 1840. Made guitars chiefly.

VISSENAIRE (Louis-Nicolas) — *Lyons* circa 1870. Violinist and maker. Supplier to the Conservatoire of that town. Good modern make. Large pattern.

VISSENAIRE Frères — *Lyons*. Eldest brother of the one above with whom he collaborated.

VOBOAM (Alexandre) — *Paris* end of XVIIth century. Very fine guitars and theorbos.

VOIRIN (François-Nicolas) — *Paris* 1833-1885. Born at Mirecourt. This incomparable bow maker was trained by J.-B. Vuillaume, with whom he worked for about fifteen years. His sticks are very fine and elegant, perhaps at the expense of their strength. They are much sought after and realize high prices especially when gold-mounted. The production of this master, looked upon as the modern « Tourte », has been fairly large, but a large number of bows bearing his mark are not by him, having been made by excellent workmen in the employ of his widow, who continued the business for several years after his death. Mark : F.-N. VOIRIN.

VOIRIN (Joseph) — *Paris* and *Château-Thierry*. Born at Mirecourt towards 1830. Brother of above mentioned. Talented bow-maker, little known. Not equal to his brother but the rare and good sticks he has signed have genuine qualities. For many years he was in charge of the Maison Gautrot's workshops at Château-Thierry.

Giovanni Paolo Maggini Brescia 16..

Antonius and Hieronymus Amati, Cremona 16..

VUILLAUME (Jean) — *Mirecourt* circa 1730. Heavy workmanship. N° 291.

VUILLAUME (Charles-François) — *Mirecourt* circa 1765. Of no great interest. Brown varnish.

VUILLAUME (Claude-François) — *Mirecourt* 1772-1834. Son of Charles-François. His work is not out of the ordinary and the only thing we have to thank him for is that he had sons who were distinguished makers. One of them, Jean-Baptiste, has risen to the forefront. He usually branded his instruments which are also labelled : « Au Roi David », Paris.

VUILLAUME (Nicolas-François) — *Paris, Brussels*. Son of Claude-François. See Belgian School.

VUILLAUME (Jean-Baptiste) — *Paris* 1798-1875. Born at Mirecourt. Son and pupil of Claude Vuillaume. This master, one of those the French School is proud of, is on a par with Lupot, Gand père, Pique and Aldric, especially as regards the class of instruments he made when established in the rue Croix-des-Petits-Champs. At that particular period of his long career he made most of his best specimens without artifice, that is without subjecting the woods to any treatment in order to give them the aspect of old or untimely maturity, coating them all over with a full varnish uniformly applied. His imitations of Stradivarius and Guarnerius belong to the category of instruments called heated or tinted. To an extent there is an excuse for his procedure, since his aim was to reproduce as faithfully as possible the shade and patine of the ancient woods and varnishes. Such means are of course disastrous, as heated wood loses all its sound properties. This may have been exaggerated and the number of his instruments thus treated may be only a small proportion of his large production. If a choice is to be made, first class instruments can still be found amongst those manufactured in the rue Demours. These belong to his later period. For the afore mentioned reasons, the vogue of his instruments has been subjected to fluctuations. They now seem to be in greater demand and if the tone is not always satisfactory and lacks homogeneousness, the model and workmanship nevertheless

recall those of fine Italians. At first he worked for Chanot and entered into partnership with Lété in 1825. In 1828 he opened his own firm in the rue Croix-des-Petits-Champs. He has left about 3.000 instruments. About 1850 he invented the Octobass, a gigantic double-bass, which on account of its size was never popular. It had three strings and reached a fourth lower than the ordinary double-bass. However, Berlioz in his *Traité d'Instrumentation* (Treatise on Instrumentation) speaks favourably of it. To quote his own words : « This fine and strong individuality, gifted with remarkably powerful and beautiful sounds, would produce an admirable effect in an orchestra ». Notwithstanding, he never made use of the resources with which he thought this instrument endowed. The same can be admired at the Museum of the Paris Conservatoire. Numerous bows with the Vuillaume mark were actually made by the best bow workmen of his time, some of whom have even made a name for themselves. Among them may be mentioned F.-N. Voirin, Simon, Persois, Dominique, François and Charles Peccatte, Lenoble, Eulry, etc. Telesphore Barbé is the one among his workmen who deserves special mention. (See under this name). N°s 101-148-149-293.

MEASUREMENTS OF A J.-B. VUILLAUME VIOLIN

N° 2689, DATED 1867

Length of back	0m 355
Width of top bouts	0m 169
Width of bottom bouts	0m 209
Width of middle bouts	0m 112
Length of sound holes	0m 070
Distance between sound holes	0m 078
From purfling to edges	0m 004
Ribs at the top	0m 030
Ribs, bottom part near chin rest	0m 032
Notch of FF to purfling	0m 019
Notch of FF to finger board nut	0m 325

VUILLAUME (Joseph-François) — *Lyons* 1804-1856. Born at Mirecourt. This maker belongs to the second branch of the Vuillaume family. Served his apprenticeship in his native town, perfected himself in Paris and established himself at Lyons, rue du Palais-Grillet, 14. Medium class work.

VUILLAUME (Nicolas) — *Mirecourt* circa 1850. Brother of Jean-Baptiste with whom he worked in Paris for about ten years, then returning to Mirecourt where he made the violins called « Stentor ». N° 292.

VUILLAUME (Sébastien) — *Paris* 1835-1875. Nephew of J.-B. Vuillaume. Make below the average. Dark red varnish. Large pattern. N° 152.

W

WAGNER (Henri) — *Paris*. Born in 1879. Distinguished violinist who for a long time past has been researching the exact components of the Italian varnishes. His efforts in this abstract study have been compensated by the award of a silver medal at the Brussels Exhibition of 1910. He is established 52 rue de Rome. N° 455.

WALTER (Jean) — *Paris* circa 1780. Rue Saint-Denis. Little known.

WARNECKE (L.-G.) — *Nancy* towards 1825. A good workman who has left good copies. He branded his initials between the feet of the bridge.

WOLTERS (Jean-Mathias) — *Paris* circa 1750. Good work. Viols. Yellow varnish.

WONGELLI (Ivrontigny) — *Paris* 1800. Fairly good make. Yellow varnish.

English School

A

ABSAM (Thomas) — *Wakefield* circa 1830. Forster manner. N° 263.

ACTON (A.-W.) — *Woolwich* circa 1860. A good maker whose work is appreciated in England.

ACTON (William-J.) — *Woolwich* and *London*. Born in 1848. Son of one preceding. Contemporary maker, also a good violinist. He established himself in London in 1898 and since then has made a fairly large number of fine and good instruments, about two hundred in all, among them one hundred and fifty violins. Noted bow maker, excellent sticks are due to him. Was first established at St. Mary Street, Woolwich, and is now at 472 Katherine Rd. Forest Gate, London.

ADAMS — *Garmouth* (Scotland) circa 1800. Model somewhat after Amati. His instruments are often ornamented with mother-of-pearl incrustations. Dry yellow varnish.

ADDISON (William) — *London* towards 1680. Imitator of Amati. Yellow varnish. N° 264.

AIRETON (E.) — *London* 1727-1807. Learnt violin making in the workshops of Peter Wamsley and made instruments for dealers and others, hence his signature is seldom found. His graceful and slightly arched model shows good workmanship and is adorned with a yellow-brown varnish.

ALDRED — XVIIth century. Very scarce make, little known.

ANDERSON (John) — *Aberdeen* (Scotland) 1829-1883. Pupil of Matthew Hardie, who like his master has copied the Stradivarius model. Small pattern. A good varnish of his own composition

adorns his instruments which possess excellent tone qualities. He was a distinguished violinist. It will be noticed that most English makers have realised the necessity of learning to play the instrument they are called upon to manufacture. It is also a fact that among them there are some instrumentalists who afterwards became makers. Label : Made by John Anderson, Aberdeen.

ANDERSON (John) — *Glasgow* (Scotland) circa 1880. Son and pupil of one preceding. The work is very similar also the mode followed. A fairly large quantity of violins has been made by him. Like his father, he was a good violinist.

ANDERSON (Henry) — *Edinburgh* towards 1860. A cabinet maker who became a good maker. His instruments are admired. He was especially fond of the J. Guarnerius model, of which he has made a certain number of copies. His varnish is of a pinkish yellow shade. Manuscript label with his name. He also branded his instruments.

ANGELL (Frederick-Stanley) — *Brislington, Bristol.* Contemporary maker born at Bradford-on-Avon, Wilts, in 1886. After completing his studies as a wood carver, he was drawn towards violin making. He follows broadly the main outlines of Stradivarius and Guarnerius, varying the model in accordance with the wishes of the purchaser, and prepares an oil varnish of a dark chestnut shade, red or brown on a gold-brown background, which he supplies to many makers in all countries. Label N° 505.

ARNOT (D.) — *Glasgow* 1831-1897. A good craftsman who established himself rather late in life. He has left good instruments after Stradivarius and Guarnerius. Label : David Arnot, Glasgow 18..

ASKEY (Samuel) — *London* circa 1820. Ordinary workmanship.

ASPINALL (J.) — *Bolsterstone*, end of XIXth century. Good modern make. Stradivarius model.

ATKINSON (W.-T.-R.) — *Tottenham* and *London*. Born in 1851. Amateur maker who became a good professional. He made his first violins at the age of twenty and established himself towards

1880, enjoying a good reputation and having secured awards at sundry exhibitions. Label : William Atkinson in Tottenham 18..

B

BAKER (John) — *Oxford* 1680. Good workmanship. Light yellow varnish.

BAKER (Francis) — *London* towards 1700. A good maker of lutes and viols da gamba. His work is after that of John Baker, who was probably his brother. Light yellow varnish.

BALMFORTH (L.-P.) — *Leeds*. 5, Park Lane. Contemporary maker.

BAINES — End of XVIIIth century. Pupil of Math. Furber. Good work.

BALLANTINE — *Edinburgh* towards 1850. This maker has also worked at Glasgow about 1856. More a dealer than a maker.

BANKS (Benjamin) — *Salisbury* 1727-1795. The best of the old English makers. A thorough artist, he has left many instruments of a fine model, well made, the yellow or brown-red varnish of which recalls that of the Italian masters. Skilled copyist of Nicolo Amati and Stainer. Apart from the label some instruments are branded « B B ». N° 221.

BANKS (Benjamin) — *London* 1754-1820. Son of the above-mentioned. Established himself in London after having worked with his father. Good make. N° 262.

BANKS (James and Henry) — Brothers of the one preceding. They worked together at Salisbury and Liverpool. For some time James was in partnership with his father. Good workmanship. Darker varnish.

BARNES (Robert) — *London* circa 1775. Pupil of Th. Smith. This make is devoid of great artistic value.

BARRETT (John) — *London* circa 1714-1740. Stainer model. Medium class work. Fairly good quality yellow varnish. N° 222.

BARTON (George) — *London* towards 1772-1810. Like Chanot in France at the same period, he made violins devoid of corners, guitar shape, but as in France, this innovation was unsuccessful.

BEARE (Arthur) — *London*. Wardour street. Contemporary expert.

BEKER — *London* towards 1800. Good class guitar and lyre maker.

BETTS (John) — *London* 1755-1823. Pupil of the eldest Duke. This maker has signed instruments made by excellent craftsmen in his employ, by Panormo among others. Excellent make. The scroll is particularly well carved.

BETTS (Edward) — *London*. Pupil of Richard Duke, whom he copied. Minutely finished work. Graceful make of the Amati style. Dry varnish.

BLAIR (John) — *Edinburgh* circa 1820. Stradivarius model. Dry yellow varnish.

BOOTH (William) — *Leeds* circa 1780. Good repairer.

BOOTH (William) — *Leeds* circa 1800. Son of above mentioned. Excellent craftsman. Died prematurely.

BOUCHER — *London* circa 1760. A Frenchman established in England. Little known.

BOULANGIER (Charles) — *London*. Born at Mirecourt in 1823. A good craftsman who, after staying in the best Parisian workshops, among them those of J.-B. Vuillaume and Bernardel, for several years, established himself in England. He has left fine instruments after Stradivarius and Guarnerius. His 'cellos are among his best specimens of work. He used a good varnish of a red shade. Died towards 1888.

BOULANGIER (C.) — *London* end of XIXth century. Son, pupil and successor of one preceding. Similar work.

BROWN (James) — *London* circa 1820. Good work.

BROWN (James) - *London* circa 1786-1860. Son of aforementioned.

BROWN (Alexander) — *Glasgow* 1855. Stradivarius model. Dry varnish.

BROWNE (John) — *London* circa 1740. Finished workmanship. Amati model.

BUCKMAN (G.-H.) — *Dover* towards 1875. A violinist who became a skilled maker. He has especially reproduced the Stradivarius model, type « Messiah ».

BYROM (G.) -- *Liverpool*. 27, Mount Pleasant. Contemporary maker.

C

CAHUSAC — *London* circa 1870. Partner of the Banks brothers. Very arched instruments. Fine brown-red varnish. Ample tone.

CARTER (John) — *London* circa 1780. Excellent craftsman who was with Betts.

CARY (Alphonse & Co) — *London*. An important factory for all kinds of instruments and accessories. Its foundation dates back to 1872.

CHALLONER (Thomas) — *London* circa 1780. Stainer model.

CHANOT (Georges) — *London*. Born in Paris in 1830, died in London in 1893. Son and pupil of Georges Chanot of Paris. In 1851 he came to London to work for Charles Maucotel and established himself in 1859. A copyist of rare skill, he is among the best modern makers.

CHANOT (Joseph-Anthony) — *London*. Born in London in 1865. Son, pupil and successor of the one preceding.

CHANOT (Frederick W.) — *London*. Son of Georges Chanot of Paris. A skilled maker who worked towards 1890.

CHANOT (Alfred-Ernest) — *London* (29 Rathbone Place.) Contemporary maker born in 1890, and second son of the one preceding. Follows the models of Stradivarius and Joseph Guarnerius, and adorns his instruments with a dark chestnut oil varnish. Despite the fact that his time is almost entirely taken up with repairing, he has to his credit a fairly large number of well made instruments of finished workmanship and excellent tone. He is a specialist in the making and restoration of old instruments such as viols, quintoles, etc. and is regarded as one of the best London experts on that score. N°s 513-514.

CLOUGH (George) — *Blackburn.* Contemporary maker born at West Bradford (Ribblesdale) in 1881. Well known maker of the North of England who installed himself at Blackburn in 1909. His work, which is quite individual, broadly recalls D. Montagnana's model with modified arching. The sound holes are of the Stradivari type. A red-brown oil varnish of good quality and pleasing effect adorns his instruments, which are much valued. Skilled repairer. Established at Penny Street. Labels 497, 498, 503-504.

COLE (Thomas) — *London.* End of XVIIth century. Good workmanship.

COLE (James) — *Manchester* circa 1750. Current work.

COLLIER and DAVIS. — *London* end of XVIIIth century. Two clever craftsmen who worked in collaboration. Unequal work, some instruments being very well made and others leaving much to be desired. The latter are not even purfled. Their dark red varnish is not rich. Label : « COLLIER AND DAVIS, makers, at N° 7 Fifth Street Hill, London. »

COLLIER (Samuel and Thomas) — Circa 1760.

COLLINGWOOD (Joseph) — Circa 1750. One of the good makers of his time.

COLLINS (William-Henry) — *London.* Born in 1860. A skilled craftsman, self taught, who learnt by copying the models of the old

Italian masters. Varnish of good composition. Stradivarius model. Label : William-Henry Collins, London 19..

COLVILLE (David) — *Cupar* (Scotland). Towards 1845. Cabinet maker or carpenter who attained a certain skill as a violin maker, Instruments bear his signature in pencil.

COLVIN (Gavin) — *Sunderland* towards 1880. A good maker who has made a certain number of violins after the Stradivari model. Large pattern. Label : Gavin Colvin, Maker, Sunderland, 18..

COMINS (John) — *London* circa 1800. Pupil of W. Forster. Good make.

CONWAY (William) — *London* circa 1750.

CORSBY (George) — *London* circa 1780-1830. A clever maker whose instruments are sought after, particularly his 'cellos.

CORSBY — *Northampton* circa 1770. Has made 'cellos chiefly. A maker of the same name worked in London about 1790, and may be the same person.

GRAMOND (Charles) — *Aberdeen* circa 1830. Clever copyist who has produced much. It is said that he made one violin per. week.

CRASK (George) — *Manchester* 1795-1888. Clever copyist of different Italian masters. Very large production.

CROSS (Nathaniel) — *London* circa 1730. Good make, the scroll being particularly well carved. Marked N. C. on the back with a cross. Stainer manner. Yellow varnish.

CROWTHER (John) — *London* 1755-1810. A talented maker who worked mainly for others. His known production is therefore small. N° 224.

CUTHBERT — *London* XVIIth century. Flat model. Thick dark varnish.

D

DARBY (G.) — *Bristol* (« Cremona House ». Perry Rd.) Contemporary maker.

DAVIDSON (Hay) — *Huntley* circa 1870. Good modern make.

DAVIDSON (Peter) — *Forres* 1830-1880. Good make. Stradivarius and Guarnerius models.

DAVIS (Richard) — *London* circa 1780-1830. Violins and guitars.

DAVIS (William) — *London*. Nephew and successor of one above. Skilled repairer.

DEARLOVE (Mark W.) — *Leeds* circa 1800-1865. Good make. A number of his violins were made by J.-Ch. Fryer, who became his partner in 1828.

DELANY (John) — *Dublin* circa 1800.

DENNIS (Jesse) — *London* circa 1830. Finished make.

DEVEREUX (John) — *London and Melbourne*. Pupil of Bernard Simon Fendt. Good class make.

DICKINSON (Edward) — *London* end of XVIIIth century. Average class make. Arched Model. German style.

DICKSON (John) *London* circa 1770. Amati model. Refined work. This skilled workman has made fine copies of Cappa. N° 226.

DITTON — *London* 1700.

DODD (Edward) — *London*. Born in 1705, died in 1810. Founder of the family of makers of that name. His reputation in England as a violin and bow maker is great.

DODD (James) — *London*. Son of one preceding. Bow maker of great merit.

DODD (James, the younger) — *London* towards 1845. Son of one proceding. Similar work. Bow maker of value.

DODD (Edward) — *London* circa 1840. Son of Thomas Dodd. Pupil of B. Fendt. Noted as a harp maker.

DODD (John-Kew) — *London* 1752-1839. Son of Edward Dodd. Celebrated bow maker known as the English « Tourte ». His sticks, without possessing the elegance of those by François Tourte have a fine outline and are generally excellent. The only slight fault to be found with them is that they are a trifle short. Bows by this master are sought after and realise high prices.

DODD (Thomas) — *London* 1786-1823. This maker, one of the most reputed of the English School. He merely varnished instruments made by excellent workmen, such as J. Lott and B. Fendt. The composition of this varnish he alone knew. His instruments are greatly esteemed. N° 227.

DODD (Thomas) — Son of above mentioned. Good make. Pupil of B. Fendt and J. Lott.

DORANT (William) — *London* circa 1810. Correctly made instruments.

DUFF (William) — *Dunkeld* 1810-1882. Like many second rate English makers, he was an amateur before becoming a professional. There is no doubt that he knew his work well and his incrustations are very effective and pleasing to the eye. Has left the reputation of a bow maker of merit. His instruments are graceful and slightly arched after the German manner. Label : Made by Wm. Duff, Pulney Cottage, Dunkeld 18..

DUKE (Richard) — 1750-1780. Maker with a great reputation who has made fine imitations of Amati and Stainer. Less successful with the latter. N°s 257-259.

DUKE (Richard) — Son of one preceding. Good work.

DUNCAN — *Aberdeen* circa 1760. N° 209.

DUNCAN (George) — *Glasgow* end of XIXth century. Clever copyist of the old masters. N° 261.

DYKES (G.-L.) — *Leeds*. Born in 1884. As mentioned on his label

he was a pupil of Paul Bailly, the celebrated French maker, who for some time was established in England. Greatly appreciated make, after the Italian masters. Label : Made by George L. Dykes, Leeds, pupil of Paul Bailly (Pupil of Jean-Baptiste Vuillaume of Paris. N° . .).

DYKES & Sons — *London*. 84 New Bond Street. Contemporary makers.

E

EDWARDS & Sons — *London*. 41 Cowcross Street. Contemporary makers.

EVANS (Richard) — *London* circa 1750.

F

FENDT (Bernhard) — *Inspruch and London* 1832. Worked for Dodd and Betts, also in Paris for his uncle Fendt. Maker of great skill who has left fine copies of Amati and Stradivarius.

FENDT (Bernhard-Simon) — *London* 1800-1852. Eldest son and pupil of Bernard. Skilled workman who has left numerous copies of Guarnerius, also doublebasses of the Gasparo Da Salo model. Clever repairer. Light red varnish.

FENDT (Martin) — *London* 1812-1845. Second son of Bernhard who has worked for Betts. Good workmanship. Light brown varnish of good quality.

FENDT (Jacob) — *London* circa 1830. Third son of Bernhard. Fine copies of Stradivarius, Guarnerius and Amati. It is to be deplored that he used artificial means to give his instruments an old appearance.

FENDT (Francis) — *London* circa 1860. Good modern make.

FENDT (William) — *London* 1833-1852. An excellent workman who has left good instruments.

Jacobus Stainer Absam. 167.

Francesco Gobetti, Venice 1715

FEVROT (M.) — *London* end of XVIIIth century. This name was found in an unornamented, small model guitar. In all probability it was the work of a maker of the same name established at Lyons (France) in the latter part of the XVIIIth century. Manuscript label in blue ink. M. FEVROT, N° 1 Hollin Street, Soho London 1789.

FIRTH — *Leeds* circa 1830. Pupil of W. Boots, (the eldest). Ordinary work.

FLEMING (John) — *Saltcoats* towards 1890. Good average modern make, after Stradivari. Supple varnish. Branded.

FORD (Jacob) — *London* circa 1780. Has made some good imitations of Stainer. Fairly good workmanship.

FORSTER (John) — *Brampton* 1688-1781. Spinning-wheel maker.

FORSTER (William) — *Brampton* 1713-1801. Son ot above-mentioned. Small make of no great artistic value. N° 210.

FORSTER (William) — *Brampton* 1739-1807. Son and pupil o one above. Very good make. Varnish of excellent quality. Stainer and Amati models. His 'cellos are much sought after. N° 211.

FORSTER (William) — 1764-1824. Son of one above. Like his father, he has left excellent instruments. N° 212.

FORSTER (William) — *London* 1788-1824. Son of above. Has produced little. Good workmanship.

FORSTER (Simon-Andrew) — *London* 1781-1869. Brother of above. Less interesting work.

FRANKLAND — *London* circa 1780. Ordinary work.

FRYER (J.-Ch.) — *London* circa 1825. Average class make. He worked for Dearlove and became his partner.

FURBER (John) — *London* circa 1810. Good make. Stradivarius and Amati models. N° 213.

FURBER (Henri-John) — *London*. Son of one preceding. Good work.

FURBER (David) — *London*, middle of XVIIIth century. A skilled

maker who has left good instruments, particularly 'cellos, much admired by artists.

FURBER (Matthew) — *London* end of XVIIIth century. Son and pupil of one preceding. Similar work.

G

GARDEN (James) — *Edinburgh* end of XIXth century. Amateur who became a skilled maker of violins. Stradivarius model. Good varnish.

GIBBS (James) — *London* 1840. Has signed few instruments.

GILKES (Samuel) — *London* towards 1800. Amati model. Good make which is sought after.

GILKES (William) — *London* 1811-1875. Son and pupil of one above. Extensive production. Instruments of different models. Clever imitator of Maggini.

GLENISTER (W.) — *London*. 23 Beak Street. Contemporary maker.

GOUGH (John) — *Leeds* towards 1820. Average work. Little known.

GOUGH (Walter) — *London* towards 1830. Third class make, although his model is good, also his orange or red varnish.

GOULDING — *London* beginning of XIXth century. This name is found in England branded in violins not possessing the same characteristics or the same origin. He was probably a dealer who purchased from factories.

GREGSON (R.) — *Blackburn* (Lancashire). Contemporary maker.

H

HAMMET (Thomas) — *London*. 68 Purret Road, Plumstead. Born at Torrington, Devon. A specialist in the working of wood

and in violin playing, he was drawn towards violin making, to which he now devotes all his energies. His instruments are after the Stradivarius model 1704. Betts type. He also repairs all string instruments. The varnish he uses is that prepared by Millington of Derby. Apart from the manuscript label in old English, his initials are engraved near the sound post and filled with black wax. N° 533.

HARBOUR (Jacob) — *London* towards 1760. Arched violins, unpurfled. Brown varnish. Ordinary make.

HARBOUR (W.) — *London* circa 1780.

HARDIE (Peter) — *Dunkeld* 1775-1863. Slightly arched, this make has genuine qualities. Branded P. Hardie.

HARDIE (Matthew) — *Edinburgh* circa 1755-1826. This maker is looked upon as the Scotch Stradivarius. He has made good instruments after the master's model. Yellow-brown spirit varnish.

HARDIE (James) — *Edinburgh* towards 1830. Good class make. Fine violins of the Stradivari model bear the label : James Hardie fecit. Edinburgh 18..

HARDIE (Thomas) — *Edinburgh* circa 1840. Son and pupil of Matthew Hardie. The work is as good, if not better.

HARDIE (J.) — *Edinburgh* towards 1870. Nephew and pupil of Peter Hardie. His production is a record one, for it is by thousands that his instruments must be counted, most of them being after the Maggini type. It is true that his sons contributed a great deal to the making of these instruments. The house was situated at 117 Nicholson Street.

HARE (John) — *London* circa 1700. Good quality varnish. Very high instruments.

HARE (Joseph) — *London* 1730. Good workmanship. Red varnish.

HARRIS (Charles) — *London* circa 1800. Distinguished maker who successfully copied Amati and Stradivarius without attempting to give them the appearance of old instruments. He is consequently considered to be the English Lupot. Red varnish.

HARRIS (Charles) — Son of the one above. Excellent workman who used a very nice yellow varnish. Large Model.

HART (John-Thomas) — *London* 1805-1874. Maker and great connoisseur. Pupil of Samuel Gilkes. The majority of the most beautiful Italian instruments in England passed through his hands. He obtained them partly from Louis Tarisio, who was not wealthy, and was the first to appreciate the masters' instruments and introduce them to the French and English makers. He has left excellent copies of Amati.

HART (George) — *London* 1839-1891. Son of above mentioned. A talented violinist. After the death of his father, with whom he was in partnership, he continued dealing in old instruments. A well informed connoisseur, he is the author of two authoritative books, viz : « The Violin, its Famous Makers and Their Imitators » and « The Violin and its Music ».

HART (George) — *London*. Born in 1860. Son and successor of the afore-mentioned. His work is greatly appreciated for its fine workmanship. Copies of the Italian masters. N° 260.

HAYNES (Jacob) — *London* 1850. Stainer model.

HEATON (William) — *Gomersal* circa 1825-1900. A cabinet maker who became a talented violin maker. He has reproduced the Stradivarius model with great skill. Label : William Heaton, Maker, Hill Top, Gomersal Nr Leeds.

HEESOM (Edward) — *London* circa 1750. Stainer style. Good instruments.

HEAP (J.-K.) — *Leeds* circa 1850.

HESKETH (Thomas-Earle) — *Manchester*. Contemporary maker, born in 1866. Has been established since 1891 after spending several years in the workshops of J.-A. Chanot. He favours the old Italian masters' models and his instruments, coated with a pleasantly effective and supple varnish, are greatly esteemed. Label : Thomas-Earle Hesketh, Manchester fecit.

HILL (Richard) — 1660. Worked in London.

HILL (George) — 1699. Son of Richard. Worked in London and is referred to in Pepy's Diary.

HILL (Joseph-I.) — 1715-1784. Pupil of Peter Wamsley who worked at Ye Violin, in Angel Court, Westminster, and at the « Harp and Flute » in Haymarket, London. He was a neat worker and made many violins, violas and 'cellos, the last named being excellent. He trained his four sons as fiddle makers.

HILL (William) — 1745-1790. Eldest son and pupil of Joseph I. Worked in Poland St., London. A capable workman, the varnish he used being of a transparent yellow colour.

HILL (Joseph II.) — 1747-1818. The second son of Joseph I., but a less skilled craftsman. Worked in London.

HILL (Benjamin) — 1745-1797. Third son and pupil of Joseph I., subsequently partner in his father's London business.

HILL (Lockey) — 1756-1810. Brother of Joseph I. and father of Henry Lockey Hill. A capable violin maker who worked in London.

HILL (Henry-Lockey) — 1774-1853. Son and pupil of Lockey Hill. He was intimately connected with the firm of John Betts of London. A particularly capable violin maker who more accurately than his forbears reproduced the model and features of Stradivari and Amati instruments.

HILL (Joseph III) — Circa 1805-1837. Son, pupil and successor of Henry Lockey Hill. Worked in London.

HILL (William-Ebsworth) — 1817-1895. Younger son of Henry Lockey Hill and pupil of his elder brother, Joseph III. He began his career by cutting bridges, in which he attained a remarkable skill. Worked with Charles Harris of Oxford, subsequently establishing himself in his own workshop at Southwark, London, whence he migrated later to Wardour St. Although highly skilled in violin making, he eventually devoted himself to repairing and dealing in

old violins, and came to be recognised as a competent expert. His four sons followed in his footsteps and took over the business in New Bond Street, London.

HILL (William-Henry) — Born in 1857. Eldest son of William Ebsworth Hill. Educated as a musician, he subsequently entered his father's business in London.

HILL (Arthur-Frederic) — Born in 1860. Second son and pupil of William Ebsworth Hill with whom he worked, and actual partner in the firm of W.-E. Hill and Sons, of London.

HILL (Alfred-Ebsworth) — Born in 1862. Third son of William Ebsworth Hill. He studied violin making at Mirecourt in the Vosges and eventually entered his father's business, which, in conjunction with his brothers, he took over and is now a partner in the firm of W.-E. Hill and Sons, of London.

HILL (Walter-Edgard) — 1871-1905. Fourth son and pupil of William Ebsworth Hill. Entered his father's business after studying violin making at Mirecourt.

HILL & Sons (W.-E.) — The actual partners of the firm are Arthur Frederick & Alfred Ebsworth Hill, Albert Edgar Phillips and Paul Ebsworth Hill. assisted by a staff of workers at New Bond St., London, and at their workshops at Hanwell, Middlesex. As was to be expected, it rested with the descendants of this great line of makers to continue the traditions of their celebrated ancestors. The actual partners above-mentioned have not failed in their task and this firm of world-wide reputation is managed with such authority that it may be considered one of the most important, if not the most important in the world, as much for the quality of the instruments made by them as for the distinguished experts who superintend its destinies.

HIRCUTT — *London* beginning of XVIIth century.

HOFFMANN (W.) — *Dublin*. Contemporary maker.

HOLDER (Thomas) — *London* and *Leeds* 1842-1922. Clever

copyist of the Italian masters. See under this name in the French School.

HOLLOWAY (John) — *London* circa 1790. Ordinary work.

HOSBORN (T.-A.) — *London* circa 1630.

HUME (Richard) — *Edinburgh* XVIth century. The oldest English maker. Known by his viols and lutes.

J

JAYE (Henri) — *London* circa 1660. Viols and lutes.

JAY (Henry) — *London* circa 1760. Pochettes of dance masters.

JAY (Thomas) — *London* XVIIth century. Viol maker. Precious finish.

JOHNSON (John) — *London* 1750. Stainer model. Good work.

K

KENNEDY (Alexander) — *London* circa 1750. Stainer style. Dark yellow varnish lacking suppleness. N° 217.

KENNEDY (John) — *London* 1730-1810. Nephew and pupil of one preceding. Same work.

KENNEDY (Thomas) — *London* circa 1830. Has produced much. Son and pupil of John. The best maker of the three.

L

LANGONNET (Charles-F.) — *Hanwell.* 20 St. Dunstans Road (Middlesex). Native of Mirecourt. Good modern make.

LEE (H.-W.) — *London.* 5 Gordon Dwellings. Contemporary instrument and bow maker.

LENTZ (Johan-Nicolaus) — *London* circa 1800. Of German origin. Varnish without transparency. Medium class work.

LEWIS (Ed.) — *London* circa 1700. Excellent make. Finished workmanship. Good quality light yellow or orange varnish. Label : « Edward Lewis in Saint Paul's alley, in London 16..»

LIESSEM (R) — *London* middle of XVIIIth century. Appears to have made a small number of 'cellos only.

LYSTER (John) — *Leeds* towards 1730. Little known.

LONGMAN & PRODERIP — *London* circa 1750. Music publishers who had instruments made for them.

LOTT (John-Frederick) — *London* 1775-1853. Looked upon as the best maker of English double-basses. He worked for Dodd. Varnish not of the best quality.

LOTT (John-Frederick) -- *London*. Son of above-mentioned. This greatly talented maker has left very good imitations, in fact he was so successful with some that doubt arises in the mind of the most informed expert. He signed few instruments.

LOTT (John-Frederick) — *London* circa 1860. Clever workman and connoisseur. Imitator of J. Guarnerius. Good make.

M

MAC-INTOSH (John) — *Dublin* circa 1830. Dealer more than maker.

MARSHALL (John) -- *London* circa 1750. Stainer model. Work not devoid of interest.

MARSHALL (John) — *Aberdeen* towards 1870. Stradivarius model. Good quality tender varnish.

MARTIN — *London* circa 1780.

MAUCOTEL (Charles) — *London*. Born at Mirecourt in 1807, died in 1860. Father of Charles-Adolphe of Paris. He was appren-

ticed with B. Mast, perfected himself with Gand and finally established himself in England, after a period with W. Davis. Genuine work. Classic model. Label : « Carolus Maucotelus, fecit Londini 18.. »

MAY — *London*, middle of XVIIIth century.

MEARES (Richard) — XVIIth century. Viols.

MERLIN (Joseph) — *London* circa 1780. High instruments. Stainer model.

MIER — *London* end of XVIIIth centnry.

MILLER — *London* middle of XVIIIth century. This name in found in violins of ordinary workmanship. He is not known as a maker and was probably a dealer who stuck his own label in instruments he bought.

MILLER (Alex.) — *St.-Andrews*, 1813-1877. Amateur maker who had a thorough training under the guidance of Th. Hardie. Skill is shown in his reproductions ot the J.-B. Vuillaume model.

MILLER (John) — *Dundee,* end of XIXth century. Average make, correctly effected work. Stradivari model. Tender and good red varnish.

MORRISSON (John) — *London* 1760-1833. Well finished make. Red varnish. Often adorned his instruments with inlaid work.

MORRISSON (James) — *Dunfermline* towards 1860. Stradivari model. Red varnish. Good average workmanship.

MORRISSON (Archibald) — *Glasgow* 1820-1895. Distinguished violinist who was also a skilled violin maker. It is generally recognised that his instruments have real tone qualities. Models after those of the Cremonese masters. Label : « Archibald Morrison, maker, Glasgow 18.. ».

N

NELSON (James) — *Glasgow* (Scotland). Maker of the XIXth century.

NELSON (James) — *London*. Howley Place, Paddington, Born at Topcliffe, Yorkshire. His first master was his grandfather, James Nelson, of Glasgow. He follows the large Stradivarius model of 1716, giving it slightly more wood to meet wtth modern requirements. His oil varnish is of a fine deep red colour on a yellow back-ground. All his instruments are signed and dated on the back : Nelson 19.. and on the belly « James Nelson London 19..» Measurements : Length 14 » Width : 6 13/16, 4 1/2 & 8 1/4.

NEWTON (Thomas) — *London* middle of XVIIIth century. Make not lacking in interest from the point of view of workmanship. On the whole, the aspect is somewhat Tyrolese. Varnish devoid of colour and brilliancy. He was established at Southampton St., Covent Garden.

NEWTON (Isaac) — *London* end of XVIIIth century. Son of one preceding. Same class of work. Pleasantly effective yellow varnish.

NICOL (Thomas) — *Glaterlaw* end of XIXth century. A skilled workman who has left good violins after Guarneri or Stradivari. He varnished indiscriminately with an oil or spirit varnish.

NORBORN (John) — *London* circa 1720.

NORMAN (Barak) — *London* circa 1730. Maggini style. Viols and lutes. Good quality woods and varnishes. N° 256.

NORRIS (John) — *London* circa 1800. Pupil of Th. Smith. Mainly known as a dealer.

O

OWEN (John-William) — *Leeds* end of XIXth century. « Amati House ». Contemporary maker established since 1884. His very finished work has earned for him a well deserved reputation. Apart from his own model he has reproduced those of the Italian Cremonese masters. His varnish varies from yellow to dark red.

P

PAMPHILON (Edward) — *London* towards 1680. A bad, high make, coated with a fine yellow varnish. N° 258.

PANORMO (Vincent) — *London*. See French School. N° 300.

PANORMO (Joseph) — *London* circa 1773-1825. Born in London. Son of Vincent. Valued make, similar to that of his father.

PANORMO (George-Lewis) — *London* 1774-1842. Brother of the one preceding. Violin and bow maker. Fine work. Stradivarius model. Has signed much appreciated guitars.

PARKER (Daniel) — *London* circa 1760. Interesting make, appreciated by connoisseurs. Italian style. Red oil varnish too thickly applied.

PEARCE (James) — *London* circa 1760. Has made instruments in collaboration with his brother Thomas. No great value.

PEARCE (Thomas) — *London* circa 1760-1800. Brother of James Pearce, with whom he worked most of the time. His own work lacks finish.

PEARCE (George) — *London* circa 1820-1856. A pupil of S. Forster, to whom he was a credit. Good modern make.

PEARCE (William) — *London* end of XIXth century. Good class modern make.

PEMBERTON (Edward) — *London* circa 1650. Ordinary workmanship. Good varnish.

PEMBERTON (Edward) — *London* end of XVIIth century. A maker whose work is devoid of great interest.

PERRY & WILKINSON — *Dublin* circa 1820. These craftsmen have left well made instruments with good tone qualities. Label « Made by Thom. Perry and W. Wilkinson, musical instrument makers. N° 4 Anglesea Street, Dublin 1825 ».

PLANE (Walter) — *Glasgow* circa 1850. Of no great interest. Strad model. Dry yellow-brown varnish.

POWEL (Thomas) — *London* 1790. Good workmanship. N° 218.

PRESTON (John) — *Cork* circa 1790. Not devoid of qualities. Large production.

PRETTS — *London* towards 1850. A pupil of S.-A. Forster and a credit to the tuition he received. Valued modern make. Has been awarded prizes at several exhibitions.

PURDY — *London* circa 1850. One of the best collaborators of Fendt. A make much esteemed in England. His varnish, though of fine appearance. somewhat lacks suppleness.

R

RAUCHE (Michael) — *London* end of XIXth century. A clever maker who was established at 176 Chandos Street. His works, principally lutes and theorbos, are prized for their beauty, being adorned with charming incrustations.

RAWLINS (Henry) — *London* circa 1770.

RAYMANN (Jacob) — *London* circa 1630. A Tyrolese who established himself in England and in all probability was the first to make a violin in that country. His work is a little primitive but his varnish particularly fine. This is yellow-brown, slightly tinted with red. Flat model. The scroll, although well carved, is not in proportion with the body of the instrument. N°s 115-220.

RITCHIE (A.) — *Dundee* (Scotland) circa 1833-1904. Very thorough modern make after the Cremonese masters. His varnish lacks suppleness. Judging from the numbers on his last labels, his production must have been fairly large and at least two hundred instruments are to be accounted to him.

ROBINSON — *Manchester* end of XIXth century. Ordinary make.

ROBINSON (William) — *London*. 152 Rochdale Road, Contemporary maker.

ROMNEY (George) — *London* circa 1830. A clever workman who has left few instruments. Good class make.

ROOK (Joseph) — *London*. Circa 1780. Work after the Forster manner.

ROSS (John-Bredewell) — *London* circa 1560. Lutes.

S

SHAW — *London* circa 1650. Viols.

SAUNDERS — *London* circa 1870. An amateur who certainly possessed qualities as a maker. He successfully took part in several exhibitions, being awarded prizes. Branded.

SEYD (E.-A.) — *London* end of XIXth century. Born in 1866. An amateur maker of German origin who has left instruments not devoid of interest. Stradivari model. Label : « Ernest-August Seyd Fecit, Londini anno Domini (date in Roman figures) ».

SIMPSON (John) — *London* circa 1700. Instruments after the German style. Orange-yellow varnish.

SMART (J.) — *London* beginning of XVIIIth century. London make of the XVIIIth century, comprising mainly 'cellos and viols, but few violins. Excellent workmanship.

SMILLIE (Alexander) — *Glasgow* towards 1890. Amateur maker who became a good professional. Judging from his label numbers, his production must have been prolific, about one hundred and fifty instruments being due to him. Stradivari or Guarneri models. Yellow-red varnish.

SMITH (Henry) — *London*. Circa 1630. Viols.

SMITH (Thomas) — *London* circa 1750. Pupil of P. Wamsley. Stainer model. Dark yellow varnish.

SMITH (William) — *London* circa 1770.

SMITH — *Whitchurch*. At the beginning of the XVIIIth century a clever workman of that name made charming violins of a small pattern and slightly arched, of excellent workmanship.

SMITH (John) — *Falkirk* end of XIXth century. An amateur who late in life worked as a professional. His violins are of the classic model and coated with a good quality orange-yellow or red varnish.

SOMNY (Joseph-Maurice) — *Hanwell.* Contemporary maker born at Mirecourt (Vosges) France. Eldest son and pupil of E. Somny-Ouchard. Established at Hanwell since 1911, he had previously been working for twenty-three years in the workshops of Messrs. Hill and Sons of London. This is a first class testimony and his works after the old Italian masters are greatly esteemed. He uses an orange-red varnish. His instruments are signed and bear a manuscript label. N° 499.

SPICER (John) — *London* end of XVIIth century. Lutes and viols. Ordinary workmanship.

STRONG (John) — *Somerset* XVIIth century. Viols.

SZEPESSY (Bela) — *London.* A native of Budapest, where he was born in 1856. Make a little massive but well effected. Artists agree that his instruments possess real sound qualities. Made after the models of the Cremonese masters, his many instruments have brought him several prizes at Exhibitions.

T

TAYLOR (William) — *London* XVIIIth century. Fine workmanship. His 'cellos are sought after.

TAYLOR (Robert) — *Leicester* 5 Ann St., Contemporary maker.

THOMPSON (Robert) — *London* 1745. Stainer model. Yellow varnish.

THOMPSON (Charles) — *London* end of XVIIIth century. Work after the manner of Robert Thompson, his father. According to his label, he worked in collaboration with his brother Samuel.

THOMPSON (Samuel) — *London* end of XVIIIth century. Brother and collaborator of the one preceding. He has also worked with his other brother, Peter, who follows.

THOMPSON (Peter) — *London* end of XVIIIth century. Brother of the two above-mentioned. Worked in collaboration with his brother Samuel, as mentioned on his label : « Samuel and Peter

Thompson. Instrument makers and music sellers N° 75 St. Paul's Church Yard. »

THORLEY — *Manchester* middle of XIXth century. A skilled maker who has signed well made and good instruments.

THOROWGOOD (Henry) — *London* circa 1720. Little known.

TILLEY (Thomas) — *London* circa 1770.

TOBIN (Richard) — *London* circa 1800. Father and son. Good make. Stradivarius model. Has worked for J. Betts.

TRACEY (G.) — *London* 36 Cowcross Street. Contemporary maker.

TUBBS (James & Sons) — *London*. 94 Wardour Street. Contemporary master bow makers.

TURNBULL (William) — *Dundee* (Scotland). Good class modern make.

TURNER — *London* circa 1820. Violins with carved heads. A dealer who had instruments made for him, and it is said that he varnished them himself.

U

URQUHART (Thomas) — *London* XVIIth century. Very fine brown-red varnish. Very high model.

V

VALENTINE (William) — *London* circa 1870. Good modern make.

VERNON — *London* circa 1820. Nephew of J. Betts. He worked for his uncle and established himself on his own account without ever having made a violin with his own hands.

VRINT (P.) — *London*. 69 Charing Cross Road, Contemporary maker.

VOIGT (Paul) — *Manchester*. Oxford Rd. Contemporary maker.

W

WAMSLEY (Peter) — *London* 1730. Stainer model. Red-brown varnish. N° 219.

WARRIK — *Leeds* end of XIXth century. Pupil of Chanot with whom he worked for many years. Modern make of value. Classic model. His work attracted notice at the Leeds Exhibition of 1895, where he was awarded a prize.

WATT (Alexander) — *Edinburgh* and *Inverkeithing*. Born in 1859. Modern make after Stradivarius and Guarnerius. Effective oil varnish of good quality. Label : « Mr Alexander S. Watt. Made in ye olde Burgh of Inverkeithing. A. D. 18..

WAYLETT (Henry) — *London* XVIIIth century. Average class work in the German style.

WELLBY (Chas) — *Edinburgh*. Contemporary maker.

WHITMARSH & SON — *London* end of XIXth century. Good class modern make.

WIGHTMAN — *London* end of XVIIIth century. This maker's production was apparently small as his instruments are seldom met with.

WILKINSON (William) — *Dublin* (See Perry).

WILLIS (C.-S.) — *Reading*. Contemporary amateur maker. Pupil of A. Chanot of London. Follows the model of Joseph Guarnerius and coats his instruments with a red-orange oil varnish. Skilled repairer. N° 517.

WILSON (J.-J.-T.) — *London*. 8 Percy Street, Contemporary-maker.

WISE (Christopher) — *London* circa 1650. Small, flat pattern. Yellow-brown varnish.

WITHERS (Edward) — *London* 1808-1875. Good class maker who succeeded W. Davis. His instruments are made after the Stradiva-

Matthias Albanus, Bulsani 1700

J. Guarnerius del Gésu, Cremona 1734

rius model and coated with a tender varnish. He was established at N° 31, Coventry St.

WITHERS (Edward) — *London.* 22 Leicester Square. Born in 1844, died in 1915. Son, pupil and successor of the one preceding. Like his father, he followed the model of the Cremonese master and gave his work very minute care. His varnish is of a tender composition, an inducement to good tone. Violins by him are esteemed and sought after, and this also applies to his bows, his reputation in England as a bow maker being great. In 1893 he was appointed violin maker to the Duke of Edinburgh. Towards 1870 he made a quartet (2 violins, viola and 'cello), which it is said is the finest known in England and is now in the possession of his sons. It will be noted with interest that the backs of the the instruments of this quartet were made out of a beam found in his loft, having been forgotten and left behind by workmen during repairs. This beautiful piece of maple gave him the idea of making this famous quartet. No. 516.

WITHERS (Edward) — *London.* 22 Wardour Street. The present proprietors of the firm are : Edward Withers, born in 1870. Bernhard Withers, born in 1873. Douglas Withers, born in 1879. Sons, pupils and successors of Edward Withers, they continue with success the traditions of their father. Their copies of Stradivari, Guarneri and Amati, of which they have made a speciality, are esteemed for their fine construction and excellent tone. They are coated with an oil varnish penetrating well into the wood.

WITHERS (George) — *London.* 22 Leicester Square. XIXth century maker. Son and grandson of the two Edward Withers respectively above-mentioned. Following their traditions, he made fine and good instruments after Stradivarius, giving them great care and finish.

WITHERS (Guarnerius) & WITHERS (Walter-George) — *London.* Contemporary makers. Sons and successors of George Withers towards 1900. Present proprietors of the well known firm of George Withers & Sons, 22 Leicester Square. Distinguished makers and repairers. The type of their instruments is after

Stradivarius or Guarnerius. Varnish of a reddish colour. They were apprenticed to the excellent master maker of Mirecourt, Gustave Bazin. N° 529.

WOOD — *Blindley Head*. End of xixth century. Modern make of value. The varnish is of exceptional quality.

WORDEN (James) — *Preston* circa 1839-1910. Known as a piano, organ and string instrument maker. His bow instruments have no definite model, but they are esteemed for their good workmanship.

WORNUM (Robert) — *London* 1742-1815. Correctly made guitars and bow instruments.

WRIGHT (Daniel) — *London* circa 1740.

Y

YOUNG (John) — *London* circa 1740.

YOUNG (John) — *Aberdeen,* 1812-1866. Stradivarius model, slightly arched. Orange varnish lacking suppleness. Branded : « Young, Abdn. », apart from the label.

German School

A

ACHNER (Joseph) — *Mittenwald* circa 1760. His models are those of Stainer and the Cremonese masters.

ACHNER (Michael) — *Walgau* circa 1765.

ACHNER (Philippe) — *Mittenwald* circa 1780. Klotz School. Brown varnish, refined but weak tone.

ALBAN or ALBANI (Matthias) — *Botzen* 1621-1673. Powerfully built and very high make after the Stainer School. Very effective dark red or yellow varnish of good quality.

ALBAN or ALBANI (Matthias) — *Botzen* circa 1650-1712. Son of above-mentioned. His manner seems at first much more Italian than German, but after a little scrutiny, its Tyrolese origin is easily proved by the short and rounded sound holes, the very fine scroll of indecisive character and lastly the substance of the varnish, almost invariably of a chocolate colour. This maker has also used a very fine yellow varnish of great transparency. Most of his lifetime was spent working in Italy where it is thought he learnt with Niccolo Amati at Cremona. He may have been established some time at Pulsano. His work is often mistaken for that of his father to whom he is distinctly superior. High model in the German style. Small pattern. N° 55.

ALBAN or ALBANI (Joseph) — *Botzen* 1680-1722. Son of above-mentioned. Excellent maker whose works, somewhat Italian in character, are little known.

ALBAN or ALBANI (Franciscus) - *Graz* circa 1725. Little known.

ALBAN or ALBANI (Michael) — *Graz* 1677-1730. Son and pupil of Matthias Alban. His work is good and recalls that of

some makers of the Venetian School. This also applies to his father. Yellow varnish of good composition. Label : « Michael Albanus, me Fecit Graecy A° 17.. ». In the middle of the label is represented an animal, a kind of heraldic lion.

ALLETSÉE (Paulus) — *Munich* circa 1730. Finished workmanship, ordinary varnish. His violas d'amore are fine work with scrolls very prettily carved. N° 231.

AMAN (Georges) — *Augsburg* 1671-1717. Good workmanship. Red varnish varying from light to dark brown. Tone weak except in the case of his 'cellos, his best instruments.

ARTHMANN (J.-W.) — *Wechmar* 1746-1774. Graceful model, slightly arched. Gold yellow varnish. Pupil of Ernst.

B

BACHMANN (Anton) — *Berlin* 1716-1800. Instruments by this maker are very popular with German orchestral musicians on account of their powerful tone. The workmanship is ordinary and the dark varnish of unpleasant aspect.

BACHMANN (Carl-Ludwig) — *Berlin* 1748-1809. Has made some good copies of Stainer and others, but the thicknesses are not logical, being generally excessive.

BACHMANN (Otto) — *Alberstadt* circa 1830. Author of a book entitled : « Traité Théorique et Pratique de la Fabrication des Violons » (Theoretical and Practical Treatise on Violin-Making) Leipzig 1835.

BAUSCH (Ludwig) — *Leipzig* and *Dresden*. Pupil of B. Fritzsche. Well known bow maker, regarded as the German « Tourte ».

BAUSCH (Otto) — *Leipzig* 1841-1875. Son of Ludwig Bausch above-mentioned and pupil of Vauchel.

BAUSCH (Ludwig) — *Leipzig* 1826-1871. Make devoid of artistic interest.

BEDLER (Norbert) (?) — *Wurtzburg* circa 1720.

BINDERNAGEL (Johan-Wilhelm) — *Gotha* 1770-1845. Well made instruments. Red varnish. N° 245.

BITTNER (David) — *Vienna* 1852-1887. Clever copyist of the Italian masters.

BOLLER (Johannes) — *Frankfurt* circa 1680.

BOLLER (Michael) — *Mittenwald* circa 1780. Pupil of Klotz whose manner he recalls. N° 228.

BUCHSTETTER (G.-D.) — *Ratisbon* circa 1770. Instruments of a graceful pattern, yellow varnish after Amati. Finished workmanship, but tone lacks refinement. N° 229.

C

CHRISTA (Joseph-Paul) — *Munich* circa 1750. Good work. Brown varnish. N° 230.

D

DALINGER (Sebastien) — *Vienna* circa 1770. Charming make. Stainer model. This maker specialised in the manufacture of 'cellos. Yellow or dark brown varnish. N° 247.

DARCHE (Nicolas) — *Aix-la-Chapelle (Aachen)* circa 1860. Pupil of N.-F. Vuillaume. Good make. (See Miscellaneous Schools).

DIEHL or DIEL — Name of a family of makers, several members of which have worked at Mayence, Hamburg and Darmstadt between 1760 and 1880. None of them rose above the average.

DOPFER (Nicolaus) — *Mayence (Mainz)* circa 1750. Father-in-law of Steininger the maker. Good workmanship, moderately arched. Yellow brown varnish.

DURFEL — *Altenburg*. Specialised in the manufacture of double basses. His violins are arched. Dark varnish.

E

EBERLE (J.-Ulric) — *Prague* 1699-1768. A skilled workman who has made some good copies of fine workmanship. Dark yellow varnish. N° 242.

EDLINGER (Thomas) — *Augsburg* 1656-1690. High instruments, flattened in the middle-bouts. Large sound holes. Dark brown varnish.

EDLINGER (Thomas) — *Prague* 1662-1729. Son and pupil of preceding maker. N° 248.

EDLINGER (Joseph) — *Prague* 1693-1748. Son and pupil of the one above. Has worked at Bologna, Cremona, Rome, Naples, Venice, etc. His work is in the Italian style. Bad varnish. Small production. N° 246.

ENGLEDER (Andreas) — *Munich* 1810-1860. Pupil of Fischer and Vauchel. Make popular in Germany.

ERNST (Franz-Anton) — *Gotha* 1745-1805. Celebrated violinist who made violins as a hobby, but with great taste. He had a few pupils amongst whom should be mentioned J.-Aug. Otto. Stradivarius model. His instruments have a powerful tone.

ESLER (Johann-Joseph) — *Mayence* circa 1740. Good work. Stainer model. Particularly successful with his violas and 'cellos. Brown yellow varnish.

F

FICHTL (Martin-Mathias) — *Vienna* 1682-1768. His violins are after the Klotz in style but the pattern is bigger. Yellow brown varnish. Good tone qualities.

FICHTL (Mathias) — *Augsburg* circa 1720. Good work, pretty scroll. Transparent red-brown varnish. Clear tone.

FICKER (Johann-Christian) — *Neukirchen* circa 1725. Well effected Tyrolese make, fairly scarce. Apart from the label,

branded « J. C. F. ». There exist no less than twenty makers of this name whose work is of the same class. N° 496.

FISCHER (Zacharie) — *Wurtzburg* 1730-1812. Stainer model. Dark varnish. From the point of view of sound, his best instruments are those made about the year 1780. He has also made guitars.

FISCHER (Joseph) — *Ratisbon* 1769-1834. Excellent make. Models of the Italian masters. His yellow-brown oil varnish is very fine, and his instruments are often mistaken for Italian.

FRITZCHE — *Leipzig* circa 1800. Clever copyist of the Cremonese masters. Good varnish.

G

GEDLER (Johann-B. and Johann-A.) — Father and son. *Füssen* 1750-1812. Instruments often very high, with brown varnish. Weak tone. The son used gold-yellow varnishes.

GEISSENHOF (Franz) — *Vienna* circa 1800. This make is quite original and German in style. Stradivarius model. Finished workmanship. Branded near tail pin.

GERLE (Georges) — *Innsbrück* XVIIth century. Lutes.

GERLE (Hans) — *Nuremberg* towards 1540. Lutes and viols.

GRABENSEE (J.-A.) — *Düsseldorf* 1818-1861. More known as repairer than maker.

GRIESSER (Matthias) — *Innsbrück* circa 1720. Viol maker.

GRIMM (Carl) — *Saaz* circa 1811-1877. Interesting make although inelegant in shape. Good tone. N° 249.

GRIMM (Carl) — *Berlin* 1794-1855. One of the best makers of his time who used excellent and fine woods. Finished workmanship. He excelled in the copy of the Stradivarius model.

GROBLICZ (Martin) — *Warsaw* circa 1725. Copies of Stainer. Carved heads and inlaid work.

H

HAENSEL (J.-A.) — *Berlin* and *Leipzig* circa 1810. Devoid of interest.

HAMM (J.-G.) — *Neukirchen* 1744-1817. Despite the fact that this maker has also worked in Rome, his style belongs to the German School. Good, finished work. Label and also initials branded. N° 250.

HAMMIG (W.-H.) — *Leipzig* circa 1875. Good modern make.

HELMER (Georges) — *Prague* 1687-1770. Branded in the shell of the scroll. Red-brown oil varnish on yellow background. Work showing no great personality. It is said that Beethoven possessed and was fond of a violin by this maker.

HELMER (Karl-Joseph) — *Prague* 1739-1812. Son and successor of above-mentioned. Excellent maker. Brown spirit varnish. Served as apprentice with Eberle.

HILDEBRANDT (Michael) — *Hamburg* circa 1768-1807. Make of a certain interest. His 'cellos and double-basses are much sought after in Germany. Red-brown varnish.

HOFFMANN (Martin) — *Leipzig* circa 1700. Lutes and viols of great artistic value.

HOFFMANN (J.-C.) — *Leipzig* circa 1730. Son of Martin. Maker of great skill whose instruments are of fine workmanship, with excellent sound qualities. Varnish after the Cremonese kind. N° 171.

HORENSTAINER (Joseph) — *Mittenwald* towards 1730. Together with the two following, this maker belongs to the large family of makers of this name, numbering no less than twenty members. None of them rose above the average. Tyrolese make of a pleasing kind.

HORENSTAINER (Matthias) — *Mittenwald* towards 1780. N° 19.

HORENSTAINER (Antonius) — *Mittenwald* towards 1780. Charming make. Brown varnish.

HORIL (Jacob) — See Italian School.

HUBER (Johann-Georgius) — *Vienna* circa 1760. Esteemed for his thorough workmanship. Good tone.

HULINSKI (Thomas-Andreas) — *Prague* 1731-1788. Pupil of Eberle. Well made, high instruments. Dark red spirit varnish. Weak tone. N° 202.

HULLER (Aug.) — *Schœneck* circa 1770.

HUMEL (Christian) — *Nuremberg* towards 1700.

HUMEL (Matthias) — *Nuremberg* towards 1700. Make esteemed at that period.

HUNGER (Christophe-Friedrich) — *Leipzig* circa 1750. Pupil of Jauch of Dresden. This make, a little Italian in style, deserves mention and may be classed among the best instruments of the German School. His 'cellos are particularly appreciated. Good tone.

J

JAIS (Anton) — *Mittenwald* 1748-1830. Pleasing work. Fine woods. Light yellow or brown varnish. N° 164.

JAIS (Johannes) — *Botzen* circa 1770. Yellow brown varnish. Good Tyrolese workmanship. N° 483.

JAUCH (Johann) — *Graz* circa 1740. One of the best German makers, who drew inspiration from the Italian School. Red brown varnish. The Museum of the Paris Conservatoire possesses a viola d'amore by this good maker. N° 251.

JOSEPH (J.) — *Vienna* circa 1750. Little known.

K

KAMBL (Johann-Andreas) — *Munich* XVIIIth century. Died in 1781. Excellent maker of that century. Label : « Johann-

Andreas Kambl Churfurstl Hof-Lauten-und Geigenmacher in München 17.. ».

KEMPTER (Andreas) — *Dillingen* 1700-1786. Stainer model. Yellow or red varnish. Finished workmanship. Powerful tone.

KESSLER (Ernst) — *Berlin*. Born at Markneukirchen in 1856. Pupil of A. Voigt and of Ludwig Otto. His work is much appreciated in Germany. Label : « Ernst Kessler, E.-K. Fecit Berlin 1898 ».

KESSLER — About twenty makers of this name, all originally from Markneukirchen, have been working in Germany from the XVIIIth century to this very day.

KLOTZ (Matthias) — *Mittenwald* 1656-1743. It is said that this clever maker had lessons with the master, Stainer. His model is graceful, but his varnish generally lacks substance. N° 57.

KLOTZ (Sebastian I.) — *Mittenwald* 1696-1767. Son of one preceding, but his work is considered to be even better. Some instruments with a transparent dark red varnish are really interesting. The sound holes are well cut, the arching of medium height and the purfling very regular. Elegant scroll. Label : « Sebastian Klotz in Mittenwald an der Isar 17.. ».

KLOTZ (Sebastian II.) — *Mittenwald* 1762-1825. Son of Ægidius II and grandson of Sebastian I. His excellent work is of the same order as that of his father and grand-father. Often confused with Sebastian Klotz I. on account of the similarity of christian name. The wording of the label is however not the same. N° 27.

KLOTZ (Georg) — *Mittenwald* 1687-1737. Son of Matthias Klotz. Fine make adorned with a red-brown or yellow-brown varnish of good quality. His badly chosen woods are often worm eaten.

KLOTZ (Matthias) — *Mittenwald* 1718-1770. Son of Georges Klotz. Bad varnish. There exist also two makers with the same christian name, belonging to the same category. Label : « Matthias Klotz in Mittenwald an der Isar 17.. ».

KLOTZ (Egidius) — *Mittenwald* 1675-1711. Judging from his fine workmanship and style, this maker may have been a pupil of Stainer, and in all probability belongs to another branch of the large Klotz family. His work is distinctly superior to that of Egidius II. Label : « Egidius Klotz Fecit Mittenwald a 16.. ».

KLOTZ (Egidius II) — *Mittenwald* 1733-1805. Son of Sebastian Klotz. Stainer style, this label often being found in his instruments. Label : « Egidius Klotz in Mittenwald and der Isar 17.. ».

KLOTZ (Joan-Carol) — *Mittenwald* 1709-1790. Son of Matthias. Amati model. Dark brown varnish. N° 163.

KLOTZ (Joseph) — *Mittenwald* 1790-1830. Good make. N° 203.

KLOTZ (Georg II.) — *Mittenwald* 1723-1797. This maker is often confused with Georg Klotz of the Matthias Klotz family, to which he does not belong, at any rate, in direct line. His work and style recall Stainer and his varnish is dark red or brown. The charming violin reproduced on Plate V is one of the best by this maker and is coated with a varnish in composition very similar to the Italian. It must have been red when first applied and has now become light brown. The scroll is very artistically turned and hollowed out. The tone is pleasing and Italian in quality. N° 26.

KLITTING (P.-H.) — *Mittenwald* circa 1750. Flat model.

KLITTLE (Joseph) — *Mittenwald*. Klotz style. Devoid of great qualities.

KOLDIZ (Matthias-Johann) — *Munich* circa 1740. Little known.

KRINER (Joseph) — *Mittenwald* circa 1790. Current make of the Klotz School. Family numbering no less than sixteen members whose work is below the average in quality. Large pattern. Brown varnish. N° 484.

L

LASKE (Joseph-A.) — *Prague* 1738-1805. This make is much liked in Germany. Pupil of Jac. Kolditz. This good workman has

made all kinds of instruments and was one of the best makers in Bohemia and Poland, his violins having a good tone.

LEISSMULLER (Martin) — *Mittenwald* circa 1750. Good workmanship. Medium height. The varnish leaves much to be desired.

LEEB (Johann-Georg) — *Presburg* 1740-1813. Stainer model. Good workmanship. Dark brown varnish. The tone is generally not very clear. N° 204.

LEMBÖCK (Gabriel) — *Vienna* 1814-1892. Good work. Son-in-law of and successor to Fischer. He mainly followed Guarnerius. Good tone. Poor varnish. Label : Gabriel Lembock. Fecit secundum Joseph Guarneri Cremonensis originale ex Nicolai Paganini Concertuosa Violina Viennæ anno 1850. I. H. S.

LIPPOLD (Johann-George) — *Markneukirchen* circa 1770. Good make. Dark yellow varnish. One of the best of the family of makers of that name, comprising not less than six members who have not risen above the average. N° 205.

M

MARTIN (Johann-Adam) — *Brück* circa 1720.

MARTIN (Johann-Adam) — *Neukirchen* 1746-1828. His instruments are quite Tyrolese in character. Light yellow varnish.

MAUSSIELL (Leonhard) — *Nuremberg* circa 1700-1757. Clever copyist of Tecchler and Stainer. Make of value. Brown red varnish. The scrolls of his instruments are often carved and represent heads of lions or women. N° 252.

MAYR (Andreas-Ferdinand) — *Salzburg* circa 1725. High make of the heavy kind. Stainer model. Brown red varnish. Careful workmanship. N° 28.

N

NEUNER (Matthias) — *Mittenwald* circa 1810. Current work.

NIGGEL (Sympertes) — *Füssen* circa 1730. Instruments of the

Klotz type. Medium height. Branded S. N. Good make. Poor light red or brown varnish. N° 22.

O

OHBER (Johann) — *Stockholm* circa 1780. Yellow or dark brown varnish. High instruments. This maker seems to have specialised in the manufacture of 'cellos.

ONIZIN (Nicolaus) — *Mittenwald* circa 1750. Medium value.

OSTLER (Frantz) — *Vienna* circa 1720. N° 47.

OSTLER (Andrea) — *Breslau* circa 1730. Large pattern of the Stainer model. Yellow varnish. Ordinary make.

OTTO (Jacob-August) — *Weimar* 1760-1829. Pupil of Ernst. Has left some instruments of a certain value, also two small books on violin making. There have existed several makers of the same class, descendants of Otto Jacob, whose names follow.

OTTO (Georg-August) — *Weimar* 1789-1857. Son and successor of one above. Finished workmanship.

OTTO (Carl-Christian) — *Weimar* 1792-1853. Has left a number of excellent instruments.

OTTO (Heinrich) — *Weimar* 1815, *Berlin* 1858. Has left some good copies of the Italian masters. A lack of thickness in both belly and back.

OTTO (Karl-August-Ludwigslust) — 1801-1883. This maker has been very inconsistent in his work, the only instruments which may retain attention being those made towards 1840. Generally speaking, his varnish is not interesting.

OTTO (C.-W.-F.) — *Stockholm* 1808-1884. Pupil of Widhalm. Quite good work.

OTTO (Ludwig) — *Petrograd* 1821-1887. Son and pupil of Georges-Auguste. Stradivarius model. Supple varnish. Fine work.

OTTO (Ludwig) — *Dusseldorf*. Son and pupil of Karl-August,

he followed the models of the Cremonese masters. Very finished workmanship.

OTTO (Hermann) — *Petrograd* circa 1880. A good maker who has left some good instruments.

P

PADEWET — *Carlsruhe* circa 1860. After having worked at Basle, he established himself in 1846 at Carlsruhe. Excellent modern make. Stainer model.

PARTH (Andrea-Nicolas) — *Vienna* circa 1750. Ordinary make.

PFRETZSCHNER — *Markneukirchen*. Name of family of makers numbering not less than ten who lived from 1690 to 1860 approximately. None of them rose above the average in their work which is of the good current Tyrolese kind. N° 482.

PLACHT (F.) — *Schœnbach* circa 1740. The lack of gracefulness in his model is compensated by good tone.

PLACHT (Johann and Franz) — *Schœnbach* circa 1780.

PÖLLER (Ulrich) — *Mittenwald* circa 1780. Several makers of the same name and order worked at Mittenwald in the XVIIIth and XIXth centuries without rising above the average.

R

RAUCH (Thomas) — *Breslau* circa 1740. The instruments of this maker are appreciated for their tone qualities. Pronounced arching. Dark varnish. N° 120.

RAUCH (Joseph) — *Würtzburg* circa 1750. Good work.

RAUCH (Sebastian) — *Prague* circa 1730. Original model which fortunately has an extremely effective yellow varnish. N° 253.

RAUCH (Jacob) — *Mannheim* circa 1740. High arching. Dark yellow varnish.

Joseph Guarnerius filius Andrea, Cremona 1695

Carlo Antonio Tononi, Venice 1730

REBER (Pancratus) — *Düsseldorf* circa 1730. Ordinary work not devoid of qualities.

REICHEL (Johannes-Gottfried) — *Absam* circa 1750. Model after Stainer, whose pupil he claims to be according to his labels. Dark red-brown varnish. The best maker of the family of this name, numbering no less than forty members.

RIECHERS (Auguste) — *Berlin* 1836-1893. Maker for the Royal Superior School of Music. He followed the Stradivarius models. Fine woods, spirit varnish. Large production. N° 255.

RIESS (Andreas) — *Bamberg* circa 1750. Stainer style. Pronounced arching.

ROISMANN (J.) — *Breslau* end of XVIIth century. Work of great finish.

RUPPERT (Franz) — *Erfurt* circa 1750. Ordinary make. Brown varnish.

S

SAVICKI (C. Nikolaus) — *Vienna* circa 1830. This skilled maker has made very fine copies of Guarnerius del Gesu.

SCHANDL (Michael) — *Mittenwald* circa 1735. Stainer model. Dull varnish. N° 254.

SCHANDL (Anton) — *Mittenwald* circa 1750. Son of one above. Same work.

SCHARTZ (Bernard) — *Strasburg* 1780. Father of the following.

SCHARTZ (George-Frederic and Théophile-Guillaume, Brothers) — *Strasburg* 1785-1850.

SCHEINLEIN (Matthias-Friedrich) — *Langenfeld* 1710-1771. Good make. Yellow varnish. The work of his son Johann Michel is similar. The instruments made towards the end of his career are after a model of his own, and are most interesting. Label : « Matthaeus Friderich Scheinlein fecit in Langenfeld 1750 ».

SCHLOSSER (Johann-Christian) — *Klingenthal* circa 1770. Conscientious work.

SCHMIDT (J.-G.) — *Cassel* circa 1820. Stradivarius model. Ordinary work. Badly chosen woods.

SCHÖNFELDER (J.-A.) — *Neukirchen* circa 1740. Good work. Yellow or red-brown varnish. N° 159.

SCHORN (Johann-Paul) — *Insprück* end of XVIIth century. Make not devoid of qualities. Good varnish. Albani model. Pronounced arching.

SCHUSTER (Joseph-Anton) — *Schombach* circa 1775. Well made instruments but the woods are not always good.

SCHUSTER (Joseph) — *Schombach* circa 1780. Good work. Large model. Yellow varnish. N° 100.

SCHWEITZER (Johann-Baptiste) — *Pesth* 1790-1865. Good make. Pupil of F. Geissenhof. Clever copyist of the Amati. Finished workmanship. His 'cellos are now as much sought after as they are imitated.

SEITZ (Bernhardus) — *Mittenwald* circa 1770. Good Tyrolese make. His christian name is also written « Bernhardus ».

STADL (Michael-Ignace) — *Vienna* circa 1750. Well effected make. Yellow varnish.

STADLMANN (Daniel-Achatus) — *Vienna* 1680-1744. Stainer model. Good make. Yellow varnish recalling the Italian. The belly is much more arched than the back.

STADLMANN (Michael - Ignatius) — *Vienna* circa 1770. Grandson of the above mentioned. Court maker. N° 99.

STAINER (Jacob) — *Absam* circa 1621-1683 The German Stradivarius. Very finished make, the model being his own and the style entirely German. Stainer is thought to have gone to Italy to perfect himself with the great masters, although nothing in his style denotes it, and should it be so, he must have freed

himself of their influence in order to preserve his individuality. The admirable violins which he made for the twelve electors have much resemblance to, and that indescribable something of refinement appertaining to the beautiful Amati, with which they may be compared. This is the reason why he is thought to have perfected himself with N. Amati. The workmanship, the general outline, even the varnish are as fine, but other details, the shape of the sound holes for instance, point to a German origin. If it is almost without doubt that Stainer followed the Cremonese, probably had lessons with them and adopted some of their methods, it is equally difficult to say who was his adviser. His production has been fairly large, his instruments are more scarce than those of Stradivarius and thousands of German violins bear his label. He has had some good copyists, among whom must be mentioned Leopold Widhalm. The orange-red varnish of Stainer is as beautiful as that of the Cremonese masters. The clear and refined quality of tone of his instruments is similar to that of the Italian School. Stainer had three models, small, medium and large. N° 49.

STAINER (Andrea) — *Absam* circa 1650. Probably a relative of Jacob Stainer. Little known.

STAINER (Markus) — *Rufstein*, *Absam* and *Laufen*. This maker is supposed to have been a brother of Jacob Stainer. Excellent make, but not equal to that of his brother. Large model. Yellow-red or Brown-red varnish. Often added fancy carving to the scrolls of his instruments.

STAUBE — *Berlin* 1770. Good work.

STEINER (Joh.-Joseph) — *Neukirchen* circa 1790. N° 56.

STEININGER (Jacob) — *Frankfurt* circa 1790. Has worked at Passau and Mayence.

STEININGER (Franz) — *Darmstadt* and *Petrograd*. Son and pupil of the one above. Worked in Paris towards 1828, following the French School.

STORCK (Dietrich) — *Strasbourg* circa 1770. Good current work.

STOSS (Martin) — *Vienna* 1778-1838. Stradivarius model. Varnish devoid of qualities.

STRAUSS (Joseph) — *Neustadt* circa 1750. Ordinary make.

STRNAD (Gaspar) — *Prague* 1752-1823. Good make. Large flat model. Unpleasant looking red varnish. Small sound holes. His instruments are admired in Bohemia where they are not scarce.

STROBL (Johann) — *Hallein* circa 1710. High arching. Clumsy sound holes. Dull varnish.

T

TENTZEL (Johann) — *Mittenwald* circa 1725. Lutes and violins. Klotz style.

THIELEMANN (J.-G.) — *Berlin* circa 1815. Guitars and lutes. N° 52.

THIR (Johannes-Georgius) — *Vienna* circa 1780. Charming and thorough work. Brown-red varnish. Narrow and high instruments. The 'cellos are of a large pattern. N° 54.

THIR (Matthias) — *Vienna* circa 1780. Good make. Brown-red varnish of good quality. N° 53.

TIELKE (Joachim) — *Hamburg* XVIIth century. Archlutes, guitars, lutes, citherns, all richly ornamented. N° 48.

TIELKE (Johann) — *Hamburg* XVIIth century. Viols and violins.

V

VACHTER (Anton) — *Faulenbach* circa 1770. Valued Tyrolese make.

VAUCHEL (Jean) — *Mayence* 1782-1856. Frenchman established in Germany. His instruments are valued by artists for their Italian quality of tone.

VOEL (Jacob) — *Mayence* circa 1835. Stradivarius model. Dark red varnish. Good make. Large sound holes.

VOGLER (J.-G.) — *Würtzburg* 1692-1750. Violinist, 'cellist and maker. A little heavy in make.

VOIGT (Johann-Georg) — *Neukirchen* 1748-1802. One of the best makers of the family of that name. N° 58.

VOIGT (Martin) — *Hamburg* circa 1720.

W

WAGNER (B.) — *Ellwangen* circa 1765. Arched violins. Red or yellow-brown varnish. Large pattern. Powerful tone.

WEISS (Jacob) — *Salzburg* circa 1730. Good work and varnish.

WENGER (G.-F.) — *Augsburg* circa 1735. His manner recalls that of Albani. Light or dark red varnish. N° 139.

WIDHALM (Anton) — *Ratisbon* circa 1770. Followed Stainer and Stradivarius. Thick dark red varnish. N° 45.

WIDHALM (Joseph) — *Nuremberg* circa 1735. Little known.

WIDHALM (Leopold) — *Nuremberg* circa 1760. This maker may be looked upon as the best copyist of Stainer. His own large model has a round and powerful tone. Fine woods. Yellow varnish verging on red, brilliant red or dark brown-red. Make of value. N° 44-46.

WITTING (Johann-Georges) — *Mittenwald* circa 1770. Dark yellow varnish. Klotz model.

Z

ZACH (Thomas) — *Vienna* 1812-1892. Good make.

ZWERGER (Anton) — *Mittenwald* circa 1750. Correctly made instruments. Yellow varnish. Klotz School.

Miscellaneous Schools

American, Belgian, Spanish, Dutch, Swiss, etc.

A

ADKINS (W.-H.) — *Minneapolis.*

AERTS (René) — *Brussels.* Contemporary maker born at Brussels in 1883. After completing his apprenticeship at Mirecourt and having worked in Markneukirchen and London, he established himself at 5, rue de la Régence, Brussels. His instruments after the Stradivarius model are much appreciated and are coated with a very supple oil varnish of a red shade.

ALBERT (John) — *New-York* and *Philadelphia* towards 1870. An amateur maker who became a distinguished manufacturer. The workmanship is good and his instruments have a good tone.

ALBERT (Charles-Francis) — *Philadelphia* 1842-1901. Good class maker who established himself in 1865. He successfully reproduced the Stadivarius and Guarnerius I. H. S. models, but on the whole his workmanship is somewhat heavy. Obtained numerous awards at exhibitions, thus crowning a well-deserved reputation. Oval shaped. Mark branded, apart from label.

ALBERT (Charles-Francis II) — *Philadelphia.* Born in 1869. Son, pupil and successor of one preceding. Same traditions, similar work.

ALBERT (Eugène) — *New-Orléans* and *Philadelphia,* end of XIXth century.

ALCAREZ (Jean) — *Valencia* circa 1850. This maker has left some good violins after the Tyrolese style. His work is good but very inconsistent. N° 186.

ALFKE (A.-T.) — *Brooklyn, New-York* (244, 77th Ave). Contemporary maker.

ALTIMARA — *Barcelona* circa 1870. One of the best modern Spanish makers. Some of his instruments with a gold-yellow varnish recall the Italian School, and are the most interesting of his production. His mark is branded inside. N° 188.

AMATO (Joseph) — *New-York City* (162 E. 34th St). Contemporary maker.

ARDENOIS (Jean) — *Ghent* circa 1730. This maker, although mentioned in all the books dealing with violin making, is practically unknown. N° 265.

ARNOULD (Edouard) — *Moscow* towards 1890. Originally from Mirecourt. Lightly built instruments. He had the reputation of a very clever repairer.

ARTALE (Vincent) — *New-York City* (163 N. 46th St). Contemporary maker.

ASSENSIO (Vincent) — *Madrid* circa 1780. A priest who as an amateur maker has produced some good instruments in the Italian style. In Spain they are called the violins of the « Little Priest ». He was very successful with his copies of Amati and used a good red varnish on an amber background. The sound-holes are generally either too small or too large. His instruments are little known, his production having been small. N° 185.

AUGÉ (P.) — *Barcelona* circa 1860. Amongst the instruments of this clever maker, the ones he first made give the impression that he must have worked with Altimara on account of the resemblance in their work. His labels are printed with blue ink. N° 177.

B

BALDWIN (Wm.) — *Racine* (Wisconsin). Contemporary violin maker.

BALTZERSON (Peter) — *Boston*, Mass. (328 Mass. Ave). Contemporary maker.

BAKER (J.-B.) — *Minneapolis* (Minnesota). Contemporary maker.

BARTLOW (Hiram-Cornelius) — *New-York City* (552 W. 18th St.). Contemporary maker.

BARROW (John) — *Bridgeport* (Connecticut). Contemporary maker. He follows the models of the Italian masters, particularly those of Guarneri I. H. S. His varnish is an imitation of the Cremonese. He affixes a manuscript label. N° 531.

BELL (Carl) — *New-York City* (1522 3rd. Ave). Contemporary maker.

BENJAMIN (S.-B.) — *Bloomington* (Illinois). Contemporary maker.

BECKER (Carl) — *Chicago* (59 E. Adams Street.) He served his apprenticeship in making and repairing with John Hornsteiner of Chicago, one of the members of the family of that name from Mittenwald. Follows Stradivari and Guarneri I. H. S. in the making of violins, violas and 'cellos, in which he has specialised. He has to his credit over 200 instruments, about a score of them being played by reputed artists. His first violins are dated 1904. Since 1924 he has been affiliated with the firm William Lewis & Son, with whose name his is to be found in conjunction on the labels for 1926. The oil varnish, of his own composition, is of a brown-orange shade. The excellence of his work has earned for him a well-deserved reputation. N°s 543, 544.

BENDER (E.-W.) — *Newmann Ill.* Bow maker.

BENTIN (Henry) — *New-Orleans.* Born at Nachel (Province of Posen) in 1857. Pupil of his father. Was established at St-Louis from 1889 to 1896, later migrating to New-Orleans where he enjoys a most deserved reputation. The tone qualities of his instruments have been acknowledged by virtuosi and Jan Kubelik possesses a copy of his Stradivarius « The Emperor », made by Bentin. The style and address of the firm is : H. Bentin & Son, 109 Elk's Place. Label N° 526.

BERNARD (André) — *Liège.* « A la Guitare Royale ». Born at Liège in 1870. Established himself at Liège in 1889 after a thorough training in the Maison Gand & Bernardel of Paris. The

model and varnish used by him are often after those of Nicolas Lupot. The backs of his violas d'Amore and violas da Gamba are arched. Having specialised in the making of these instruments, he coated them with a varnish imitating the old. He has earned many awards at exhibitions, among others, a gold medal at Bordeaux in 1907 and at Brussels in 1910. N° 408.

BERNARDEL (L.) — *Amsterdam* circa 1800-1845. Originally from Mirecourt. This talented maker, whose death was premature, belongs to the Bernardel family and is a credit to it. He has left but few instruments but their workmanship is remarkable.

BERTRAND (G.) — *Portland* (Oregon). Contemporary maker.

BLAISE (Joseph) — *Geneva* circa 1860. Excellent workman who was with Silvestre Brothers at Lyons before establishing himself in Switzerland. His label is also found in instruments of the ordinary Mirecourt type.

BOFILL (Savador) — *Barcelona* circa 1750. Excellent make after the Guillami manner. Flat model. Varnish lacking suppleness. His 'cellos are generally too big. Apart from the label, he branded his instruments near the tail pin. N° 191.

BLISS (W. Gant.) — *Syracuse* (New-York). Contemporary maker.

BLOOM (Gustave) — *Des Moines* (Iowa). Contemporary maker.

BOHART (Verner) — *Ottawa* (Ontario), Canada. Contemporary maker.

BOHMANN — *Chicago*. Born at Neumarkt in Bohemia. Has been established in Chicago since 1873 or thereabouts. Well made instruments after the Italian models. Amber oil varnish. His own model is inspired by that of Guarneri I. H. S. Has signed bows and all kinds of bow instruments.

BORBON (Gaspar) — *Brussels* end of XVIIth century. Gasparo da Salo style. Red varnish. N° 165.

BORBON (Peter) — *Brussels* towards 1640. Excellent maker, father of the one above. N° 266.

BOULANGEOT (Jules-Camille) – *Brussels*. Born at Mirecourt in 1870. Pupil of Justin Derazey. His model after Stradivarius is coated with an excellent brown yellow oil varnish. Diplomas with Honours : Brussels 1897, Liège 1905, Brussels 1910, Ghent 1913.

BOUMESTER (Jean) — *Amsterdam* circa 1640. One of the best Dutch makers. His work is graceful, although perhaps a little too arched, and is coated with an excellent brown varnish, pleasing to the eye. He made instruments of both a large and small pattern. N° 166.

BOHRGEOIS (Séraphin) — *Geneva* towards 1825. Good work. See French School.

BOURGUIGNON (Maurice) — *Brussels*. Master maker and expert, born at Mattaincourt (near Mirecourt) in 1885. At the age of thirteen he started his aprrenticeship under the guidance of Chevrier in the special workshops for the making of instruments in the Maison Thibouville. He later perfected himself in the best Parisian workshops and with G. Mougenot of Brussels, whose successor he became in 1910. His work is greatly appreciated and his 'cellos reputed. Red varnish. Manuscript label. N° 480.

BOUSSU (Benoist-Joseph) — *Elerbeck-les-Bruxelles* towards 1760. Good class workman who has made instruments after the Amati model. Good workmanship. The yellow varnish he used is very fine.

BRYANT (Edmond) — *Boston* (165 Tremont Street). Contemporary maker.

BURGESS (W.-E.) — *Trenton* (New Jersey). Contemporary maker.

BYRN (M.) — *Los Angeles* (California) 334, S. Broadway. Contemporary maker.

C

CALLIER (F.-J.) *San Antonio* (Texas). Contemporary maker.

CARLISLE (Joseph-R.) — *Cincinnati* (Ohio). Born at Ashland (Kentucky) in 1886. Contemporary maker, partner in the firm of Wurlitzer of Cincinnati. Skilled imitator of the Italian masters, and his research work on varnish has been crowned with success. He is now making violins after his own model and these are sought after by artists and amateurs as much for their tone qualities as for their workmanship.

CHADWICK (Ada-Allen.) — *Springfield* (Mass.). Contemporary maker.

CHASE (David) — *Brooklyn, New-York.* Contemporary maker.

CHEVRIER (André-Augustin) — *Brussels* towards 1830. This talented maker has left excellent instruments after the Stradivarius model which have a genuine artistic value. His varnish, red brown or orange, has a tendency to crackle.

CLARK (George) — *Des Moines* (Iowa). Contemporary maker.

COLLINGWOOD (Joseph & Sons) — *Ottumwa* (Iowa). Born in 1853. He at first learnt to play the violin and made an instrument which gave him satisfaction. Thus encouraged, he pursued his research by making others, and was so successful that he became a distinguished professional. His reputation is as great as his production, for it is by hundreds that the latter may be reckoned (approximately 700 instruments). This great output is shared with his son and collaborator.

COLTON (Walter) — *Brooklyn.* XIXth century. Interesting modern make.

COMBLE (Ambroise de) — *Tournay* circa 1750. This master has always been looked upon as a pupil of Stradivarius, but this has never been proved. His model is certainly after that of the Cremonese master, but somewhat flatter. Of very finished workmanship,

this fine make has also the advantage of a refined quality of tone not lacking depth. It is to be noticed however that this maker has been unequal in his production, as in his choice of woods, and his label is to be found in instruments of inferior workmanship. He used a fine red varnish of a rather dark shade. N° 167.

CONTRERAS (José), called **LE GRANADINO** — *Madrid* circa 1740-1775. This greatly valued maker appears to have learnt in Italy, but with which master it is difficult to say. His model is large with sound holes cut after the manner of Guarnerius del Gesu. Woods of excellent quality, and this also applies to the quality of tone, which is very full. Much sought after by artists. N° 175.

CONTRERAS (José) — *Madrid* circa 1780. Son and pupil of the one above. Same work. N° 190.

CONWAY (George-S.) — *Newark, New-Jersey*. Contemporary maker.

COPLAND (J.-N. & C°) — *Chicago* (63 E. Adams Street). Contemporary maker. When quite a child he was fascinated by the art of making. His research and work have contributed to the production of instruments acknowledged to be excellent, and these have endowed him with a well-deserved reputation.

COULTER (F.-E.) — *Portland* (Oregon). Contemporary maker.

COUTURE (Camille) — *Montreal, Canada* (257, Jeanne Maria St.). Contemporary maker.

CRISTOFORI (Francisco) — *Chicago*. A good maker of this name worked in Chicago at the end of the XIXth century.

CUSHMAN (John) — *Collins* (Ohio). Contemporary bow maker.

CUYPERS (Johannes the Elder) — *The Hague* circa 1720. Excellent maker of violins whose work of genuine value recalls that of the Italian School. N° 493.

CUYPERS (Johannes) — *The Hague* circa 1780. Nephew and

pupil of above mentioned. Rather heavy workmanship. High model coated with too thick a varnish. N° 267.

D

DANIEL — *Antwerp* circa 1630. Known by a double-bass made for the cathedral of that town.

DARCHE (Charles-F.) — *Brussels* 1820-1874. Originally from Mirecourt. This maker was a pupil of N.-F. Vuillaume of Brussels. His work would be perfect had he not attempted to age his woods by artificial means.

DARCHE (Joseph) — *Brussels* 1824-1867. Brother of the one above. Make of value.

DARCHE (Nicolas) — *Aix-la-Chapelle* (Aachen) 1815-1873. A native of Mirecourt, this maker worked at Brussels before establishing himself at Aix-la-Chapelle. He has made beautiful instruments after the models of the Italian masters, and these are adorned with a good red varnish. There is no explanation of the fact that his name is found in instruments of the very lowest order.

DARCHE (Paul) — *Brussels* circa 1840-1880. Son and successor of Charles-F. Darche.

DARCHE (Hilaire) — *Brussels*. Born at Brussels in 1862. Contemporary master maker and expert. Pupil of Gaillard of Mirecourt and of Nicolas Ainé. Workman of rare talent who for forty years worked with N.-F. Vuillaume. Maker for the Royal Conservatoire of Brussels, Knight of the Order of Leopold, Officer of the Academy of France. His instruments are of fine workmanship and much valued. They are made with old woods after the Amati, Maggini, Stradivarius and Guarnerius models. His oil varnish is of diverse shades. N° 418.

D'AVIGNON (Joseph-Henri) — *Montreal*. Born at Marieville (Province of Quebec) in 1865. Was his own teacher whilst studying different old masters in reference to woods and their

Nicolas Lupot, Paris 1820

Francesco Ruggieri detto il Per, Cremona 1665

individual sound. He made his first violins at Holyoke (Mass. U. S. A.) in 1889, where he was in business until 1907. Since then, assisted by his son Rodolphe, he has established his business in Montreal (144 St. Catherine West.) Specialises in copies of the Masters with the exception of Stainer. He uses an oil varnish coloured in accordance with the buyer's wishes. He has accounted for about 740 instruments, among them 19 'cellos, hence his fame. Label N° 522.

DAVIS (M.-R.) — *Grand Rapids* (Michigan). Contemporary maker.

DAVIS (J.-Wesley) — *Saint-Louis* (Missouri). Contemporary maker.

DEARLOVE (G.) — *Brisbane* (Queensland) Australia. Contemporary maker.

DECHANT (G.) — *Galesburg* (Illinois). Contemporary maker.

DELANNOY (J.) — *Brussels* circa 1740. There are some fine instruments by this maker, the 'cellos being among his best.

DELANNOY (F.-J.) — *Brussels* circa 1760-1785. Son of one above whose work is also much valued. This skilled workman was maker of lutes for the Court.

DELANNOY (H.-J.) — *Brussels* circa 1790. Good work.

DEULIN (Joseph-D.) — *Detroit* (Michigan). 1414 Broadway Ave. Contemporary maker.

DEVEREUX (John) — *London* and *Melbourne* (Australia) circa 1860.

DIDELOT (Auguste) — *Moscow* end of XIXth century. Good modern make.

DUCLOS (Nicolas) — *Barcelona* towards 1765 and *Madrid* towards 1780. Of French origin, this maker was apprenticed to Stradivarius in Italy, as stated on the labels of his instruments made in Madrid. Very fine workmanship. Orange varnish of tender composition and good transparency. N°s 183-192.

E

EISENSTEIN (A.) — *New-York* (152 E. 84 St.). Contemporary maker.

ESPANA (Francisco) — *Barcelona* 1780-1850. Make which is devoid of personality except perhaps in a few rare specimens. Yellow or dark red varnish. Sometimes double purfled. Branded inside. N° 180.

F

FALISSE (Auguste) — *Ixelles-Brussels*. Born at Liège in 1883. After a thorough apprenticeship with Delinet at Mirecourt he perfected himself with Silvestre and Maucotel in Paris, and afterwards in the workshops of Georges Chanot in Brussels. Since 1905 he has been established on his own account and makes after the Stradivarius and Guarnerius models, the varnish being in imitation of that used by these masters. They are excellent instruments, greatly appreciated for their fine quality of tone. N° 471.

FERRON & KROEPLIN — *Chicago* (Illinois).

FERRON (Fassauer) — Born in March, 1875. Pupil of Oswald Schaller of Frankfort (Germany), with whom he underwent a thorough training, proof of which is found in his work. Well made instruments after the Guarneri I. H. S. model, adorned with an orange oil varnish. His violins are esteemed by both artists and amateurs. 306, South Wabash Avenue. Label N° 512.

FACCARO (John) — *Saint-Louis* (Missouri). Contemporary maker.

FARNHAM (Herbert) — *Hamilton, San Diego* (California). Contemporary maker.

FINSTER (John) — *New-York City* (173 E. 116 th. St.) Contemporary maker.

FISCHER (Lorenz) — *Milwaukee* (Wis.). Contemporary maker born at St. Johann Karten in 1889. Pupil of Lorenz Schwandtner. Has worked in the best workshops. He follows the Stradivarius

model without reproducing it servilely. His oil varnish, of his own composition, is orange-red. As a maker and repairer his reputation is firmly established. Label N°s 510-511.

FORGET (Rosario) — *Montreal* (Canada). (114 W. St. Catherine). Contemporary maker.

FRANÇOIS (G.-M.) — *Pittsburg* (Penn). Born at Mirecourt (France) in 1873. Pupil of Paul Bailly. Contemporary maker and expert who founded his firm in Pittsburg towards 1898. His great reputation is solidly established and his work unanimously esteemed. A number of pupils owe their knowledge to him and are a credit to his excellent teaching. The model which he is particularly fond of is that of J.-B. Guadagnini, and the varnish coating his instruments is of the same composition as that of J.-B. Vuillaume; the recipe of which was handed to him by Paul Bailly who himself had it from his famous master.

FREEMAN Jay-C. — *New-York City*. Born at Chicago (Ill.). Contemporary maker and expert. He was apprenticed to a good violin maker and made his first violin in 1888. As expert, has specialised in old instruments, and from 1889 to 1920 he was attached to the firm of Lyon & Hearly in that capacity. Since then he performs the same functions for Rudolph Wurlitzer & Co, with unquestionable and unquestioned authority.

FRIEDRICH (John) — *New-York*. Native of Cassel (Germany) where he was born in 1858. After effecting studies in his native country, passing through the best workshops, he established himself in New-York with his brother, who died prematurely. His work after Stradivari, Amati and Guarneri I. H. S. has earned him awards at the Exhibitions of Chicago 1893 and St. Louis 1904. He has to his credit about 300 instruments which have made his reputation.

FRITZSCH (Bernhard) — *Cincinnati* (201 Piemont St.). Contemporary maker.

G

GALRAS (Joaquim-José) — *Lisbon* end of XVIIIth century. An excellent maker of string instruments. Judging from his style, he must have learnt in Italy. He used a yellow varnish. Label : « Joachim-Joseph Galram fecit Olesiponæ 17.. ».

GAND (Francisco) — *Madrid* towards 1780. He appears to belong to the same family as that of the French makers Gand. He has made good instruments but the materials are not always well chosen.

GANS (Wm.) — *Toledo* (Ohio). Contemporary maker.

GEMUNDER (George) — *Astoria, Boston, New-York* 1816-1899. Of German origin. Skilled copyist of the Stradivari, Guarneri and Maggini models. Modern make of value.

GEMUNDER (August) — *New-York*. Founder of the wellknown firm of this name in 1846. The business is now situated at 125 West 42 nd. St. He was born at Ingelfinger, Wurtemberg, Germany in 1814 and died in 1895.

GEMUNDER (August-Martin, Rudolph-F., and Oscar-A.) — Born at New-York in 1862, 1872 and 1873 respectively. Rudolph-F. died in 1916. Sons, pupils and successors of the one preceding. Makers of the « Art Violin Gemunder ». Imitators of all the famous Italian masters. August M. Gemunder created the « Gemunder Model » in 1905. The first violin of that model was in 1906 taken by him to Europe where it was played by a number of renowned artists. On his return to America, the violin was sold to Mr. Richard, H. Griffin for a thousand dollars, this gentleman presenting it as a gift to the St. Patrick College of Columbus (Ohio), where it is for ever to remain.

GERVAIS (Trefflé-R.) — *Boston* (Mass.) (170 Tremont St.). Born in Canada in 1877, of French parents. Contemporary maker established in Boston since about 1900. Has effected good studies

with famous masters. He derives a well earned reputation from his much esteemed works.

GIBOREAU (Alphonse) — *Liège*. Born in that town in 1866. Pupil of the Maison Laberte-Humbert of Mirecourt. He makes violins, 'cellos, viols, violas d'Amore and double basses after a model of his own. His varnish is of different shades, according to its application as new or in imitation of old. N° 402.

GILBERT (L.-P.) — *Indianapolis* (Indiana). (517 E. 17th St.). Contemporary maker.

GLAESEL (Paul-R.) — *New-York* (308 E. 86th St.). Contemporary maker.

GLAESEL (A.-H.) — *New-York* (986 3rd Ave). Contemporary maker.

GLIER (Robert & Son) — *Cincinnati* (2715 Lawndale Ave.). Contemporary makers.

GOODWIN (B.) — *Rochester, New-York*. Contemporary maker.

GOULD John-Alfred & Sons — *Boston*. Born in 1866 at Windermere, County of Westmoreland (England). At first he worked in Liverpool (England) with W.-F. Archer, then went to Hamilton (Canada) in 1884, and finally to Boston (Mass.) in 1885, founding his firm there in 1889. The first diploma granted to a violin maker in Canada was won by him at the 1884 Hamilton Exhibition. His reputation as a maker and repairer extends through the whole of Northern America. Copyist of the old masters. Since 1905, he has been producing his own model, which has points of resemblance to that of Petrus Guarnerius. His oil varnish is of different shades, varying from orange to reddish brown. The firm is situated at 230 Boylston Street. Label N°s 518, 519, 520.

GUETTER (Julius) — *Philadelphia*. Contemporary violin and bow maker.

GUILLAMI (Juan) — *Barcelona* circa 1720-1765. An excellent master maker who is supposed to have learnt his art in Italy. Everything tends to prove this, his style, the character of his

work, and his mode of assembling certain parts. His model is after that of Stradivarius; the fibre of his woods is close. The edges are considerably turned up. Red orange varnish. The scroll seems to be the weak point of his instruments. Apart from the label he branded instruments near the sound post. N° 176.

GUILLAMI (Juan) — *Barcelona*. Son of above mentioned. On the whole his work is inferior, the woods not being so well chosen and the varnish being drier. N° 187.

GYGOT (Antoine) — *Brussels* 1800. Style of Médard of Paris. N° 277.

H

HAMAN (Valentine) — *Millwood*. Born in Columbiana County (Ohio) in 1831, of German parents. Stradivarius model. Medium class work of a slightly heavy aspect. Orange varnish lacking suppleness. Invented a system for the improvement of the tone of instruments.

HAMMERBACHER (Geo.-L.) — *Baltimore* (1107 N. Collington Ave.). Contemporary maker.

HAMLIN (Dr. Cyrus-W.) — *Brooklyn* (180 Sullivan St.). Contemporary maker.

HARMON (David) — *Pittsburg* (Pennsylvania). Contemporary maker.

HEAPS (Alfred) — *Sydney* (Australia), circa 1880. Good modern make. Very effective oil varnish.

HEBERLEIN (Conrad) — *Chicago* (Illinois). Born at Markneukirchen (Germany) in 1878. Effected his studies in his native town and the best workshops. Copyist of Guarnerius and Stradivarius. He coats his instruments with an oil varnish of different shades. Much appreciated as maker and repairer. His firm is established at 418 Athenaeum Building, 59 E. Van Buren St.

HEBERLEIN (Bros.) — *Chicago* (59 E. Van Buren St). Contemporary makers.

HEIGES (Luther-D.) — *Baltimore* (Md.). Born at Franklintown, York Co. (Pennsylvania). Renowned maker and repairer. He follows the beautiful models of Stradivari and Guarneri I. H. S., using very fine old woods procured thirty years ago. Up to this day he has accounted for about two hundred violins. His oil varnish, prepared by himself, is yellow-red or chestnut. The firm is established at 805 N. Calhoun St. Label N° 523.

HENNING (Gustav) — *Denver* (Colo.). Contemporary maker born at Karlstad (Sweden) in 1876. Specialises in the making of violins and follows the main outlines of the Stradivarius model, coating his works with an amber oil varnish. He enjoys a well deserved reputation. Label N° 521.

HERBRIG (Charles-Edward) — *Saint-Paul, Minnesota.* Contemporary maker born at Montgomery (Minnesota). Pupil of Wm. Berbrig of Saxony (Germany). Violin maker much esteemed for his finished workmanship. He has a particular liking for the Stradivarius model of the 1721 period. His red varnish, light and luminous, is composed of gums dissolved in spirits of wine. Its composition is excellent and of very pleasing effect. It is generally acknowledged that his instruments are endowed with genuine tone qualities. Skilled repairer of old instruments. Label N°s 540-541-542.

HERMAN (Fred.) — *New-York* (1573, 3rd. Ave). Contemporary maker.

HESKETT (H.) — *Minneapolis* circa 1880. Of English origin. He established himself in America towards 1890, and soon became renowned, his work being of a high order. He is the inventor of a special system for the pegs.

HIERRO (José del) — *Cadiz* and *Madrid* circa 1845-1900. Maker for the Madrid Conservatoire. A good maker who excelled in repairs. He has left a few fine violins after the N. Amati and Stradivarius models. N° 181.

HIERRO (Pablo) — *Tottosa* towards 1850. Ordinary workmanship. His purfling is nearly always painted.

HOFMANS (Matthys) — *Antwerp* 1689-1740. Interesting make of Italian character. Brown red varnish.

HORNSTEINER (John) — *Chicago* (207 S. Wabash Ave). Contemporary master maker.

HORVATH (Julius) — *New-York*. Publisher of the « Horvath Bulletin ». 1861 Madison Ave.

HOVIS (A.-T.) — *Tulsa* (Oklahama). Contemporary maker.

HULSKAMP (G.) — *New-York* circa 1860. Originally from Westphalia. Has made instruments of odd shapes.

I

IVERSON (Julius-Christian) — *Minneapolis*. Born at Benson (Minnesota) in 1892. Contemporary bow maker. His master was Wm. Schrœder, conductor of a Manchester symphony orchestra, and this well-informed musical critic, fully acquainted with matters relating to instrument making, was his adviser for several years. The model by which his bows are inspired is that of Tourte jeune. They are greatly appreciated. His firm is situuted at 1108 Nicollet Ave. Lafayette Building.

J

JACOB (Hendrik) — *Amsterdam* towards 1700. As a copyist this maker deserves special mention. His preference went to the Amati model, which he reproduced faithfully enough to mislead the most competent. As is the case with all the copyists, the head seems to be the weak point. His work is easily recognizable by the purfling of whalebone. As to the varnish, although of a fine tint and of good composition and transparency, it seems to lack that indescribable something peculiar to the varnish of Cremona. Generally speaking, they are beautiful instruments and much sought after. He has often reproduced Antonio and Hieronymus Amati.

JACOBS (Peeter) — *Amsterdam* 1700 (?) The existence of this oft-mentioned maker does not appear to be established.

JAMES (Stanley-W.) — *Melbourne* circa 1880. An English amateur maker who has produced violins after Amati. His work has earned him an award at the exhibition of the above town.

JAMESON (William-C.) — *New-York.* (30 W. 60th St.). Contemporary maker.

JAUME (Benito) — *Barcelona.* Died in 1917. Of no great interest.

JAY (Harry & C°) — *Chicago.* (542 W. Jackson Building). Contemporary makers.

JENSEN (Carl) — *Saint-Paul* (Minnesota). Contemporary maker.

JOHNSON (H.-Oscar) — *Sacramento* (California). Contemporary maker.

JOOR (Samuel-F.) — *Chicago* (2041 W. 10th Pl.). Contemporary maker.

JORDL (Paul) — *Brooklyn* (198, 8th Ave.). Contemporary maker.

K

KARR (Albert-H.) — *Kansas City* (Missouri). Contemporary violin and bow maker.

KAYE (Jos.) — *Pittsburgh* (Pennsylvania). Contemporary maker.

KEEFER (Joseph) — *San Francisco* (California). Contemporary maker.

KESLER (Julius) — *New-York* (210 E. 85th St.). Contemporary maker.

KILLINGER (Abram) — *Grand Rapids* (Michigan). Contemporary maker.

KINNEY (Edward & Son) — *Springfield* (Mass.). Contemporary makers.

KIRCHNER (William-P.) — *Minneapolis* (Minnesota). Contemporary maker.

KITTEL — *Petrograd* circa 1870. Good class instrument and bow maker.

KLING (Aimé) — *Geneva*. Born in 1874. Contemporary artist violinist and viola player, who much in love with the art of making established himself as maker towards 1912. He is mainly appreciated for his repairs. His label inside is not visible from the outside. N° 476.

KNOPF (Henry-Richard) — *New-York*. Originally from Markneukirchen where he was born in 1860. Talented violin and bow maker established in New-York since 1880. Effected his studies with Bausch of Dresden and Adam of Berlin. His model after Stradivari is of good workmanship and deservedly appreciated.

KOEHLER (Ludwig) — *Chicago*. Born in Hungary at Abanj Szanto in 1859. Amateur maker who became a good professional. Before establishing himself in America he worked in the best Berlin workshops to improve himself. He has signed few instruments.

KONIG (Hermann) — *New-York* 1830-1890. A German who established himself in 1857. His work is a proof that he effected sound studies and his instruments are deservedly appreciated.

KODLACH (H.) — *Los Angeles* (California). Contemporary maker born at Kiew (Russia). Studied in his own country with the best of masters and before establishing himself in America he worked on his own account in Berlin, Vienna and London. For several years he has been exclusively occupied with repairing and dealing in old instruments. His firm is situated at 503, Majestic Theatre Building.

KRINER (Lorenz) — *New-York*. Originally from Landshut (Germany) where he was born in 1838. A German maker who was first established in Stuttgart and thence went to America towards 1878. His work is good. Branded.

KRELL (Albert) — *Cincinnati* (Ohio) 1832-1900. Born at Kelbra. A capable workman who made good instruments, although the

workmanship lacks distinction. His reputation was fairly great in America, where he went towards 1850.

KRUCKER (Jacob) — *Saint-Joseph* (Missouri). Contemporary maker.

L

LAGARENNE (Louis-Auguste) — *Brussels*. Born in 1889 at Mirecourt. This maker was apprenticed to the Maison Derazey at Mirecourt. Son-in-law of Hilaire Darche and his collaborator since 1908, he was granted a diploma of collaborator and a Silver Medal at the Ghent Exhibition of 1913. N° 419.

LAMBLIN or LAMBIN — *Ghent* 1820. Chiefly known as a repairer.

LARGE (Martin) — *New-York* (147 E. 16th St.). Contemporary maker.

LAUMANN (Robert) — *Budapest* circa 1870. Stradivarius model. Supple yellow varnish. Good make.

LAURENT (Emile) — *Brussels* 1854-1914. Born at Mirecourt. After a thorough apprenticeship with Auguste Darte of Mirecourt he joined the workshop of Joseph Hel at Lille, leaving towards 1900 to establish himself at Brussels, rue de la Clé. His good class work has earned him the following awards : Diploma with honours at Liège 1905, Gold Medal, Brussels 1910, Diploma with honours at Ghent 1910. He followed the Stradivari and Guarnerius models. His varnish is brown-red or gold-yellow. All his violins are coated with an oil varnish, the latter perhaps a little too rich and having a tendency to crackle. His production has been enormous. N°s 406-407.

LAURENT (Albert) — *Brussels*. Contemporary master maker and expert. Born at Mirecourt in 1884. Pupil of his father. He worked after the Stradivarius, Guarnerius and also Andrea Guarnerius models. His oil and lac varnish is brown-red or yellow-brown He uses his father's label and signs across it in ink : « Laurent fils ».

He took the succession in 1914 and obtained a diploma with Honours at the Ghent Exhibition of 1913. N°s 464-465-466.

LAVALLE (Augustin) — *Montreal* 1816-1903. A good maker, of great repute in Canada, who has left excellent instruments.

LE BRONN or BLORN — *Amsterdam*. Good make. High model unpurfled. Very fine quality varnish recalling that of the Cremonese masters.

LECHLETNER (Christian) — *Leyde* circa 1780. Working after the Amati model, this clever maker has made very carefully finished violins, also others of very ordinary workmanship. On the whole, the style is German.

LE CYR (James-Ferdinand) — *Los Angeles* (California). Contemporary maker born in California. Pupil of Joseph Le Cyr, a skilled maker and contemporary of Vuillaume. Specialises in the making of new instruments and the repairing of old ones. An excellent orange-red or brown varnish of his own composition adorns his instruments of finished workmanship. They are much esteemed, both by artists and amateurs. His firm is established at 703 Majestic Theatre Building. N° 537.

LEFEBVRE (J.-B.) — *Amsterdam* circa 1720-1780. An excellent maker who has produced very interesting instruments in the Italian style, after the Amati model. His work is very finished.

LEVITT (B.-V.) — *New-York* (145 W. 41 st. St.). Contemporary violin and bow maker.

LEWIS (Wm. & Son) — *Chicago* (Illinois). A reputed instrument firm who entrust making to first class makers, bracketing their name with the particular craftsman employed. Thus, until 1924, the name of George Nicolas Einsle, craftsman of the greatest merit, was to be found on their violin labels. Since then, Carl Becker has been associated with this concern (See latter name, also Label N° 544).

LIDHOLM (Fridolphe) — *Des Moines* (Iowa). Contemporary maker.

LINCKE (Johannes-P.) — *Copenhagen* end of XVIIIth century. Good medium class make. German manner.

LONGIARU (Giovanni) — *New-York.* Born at Pozzale di Cadore (Italy). Pupil of Gottaro of Venice and of Pezzoni of Cremona. Specialises in the making of instruments after the Stradivari and Guarneri I. H. S. models. Restorer of old violins. His varnish is golden red. Has been established in New-York for twenty-five years and enjoys a solidly established reputation. His firm is situated : 121, West 42nd. Street. Label N° 532.

LUBINO — *Lugano* XVIIIth century. The work of this maker is Italian in style. He is scarcely known.

LUTSCHG (G.) — *Berne.* Born in 1870. Contemporary maker, pupil of Mougenot of Brussels. Before establishing himself in Berne he worked for several years in Zurich. Good modern make, coated with an excellent oil varnish.

LUTZ (Ignaz-A.) — *San-Francisco* (California). Contemporary maker.

LUTZ (Théophile) — *Lausanne* towards 1860. Artist violinist. Not devoid of skill as a maker.

LYEKI (Louis) — *Saint-Louis* (Missouri.) Bow maker.

M

MAIRE-BRETON (Esteban) — *Barcelona* 1827-1895. Of the Breton family of Mirecourt. Established himself in Barcelona after working for a few years in the workshops of Altimara. His violins have a certain resemblance to some of the Neapolitan School. His 'cellos are inferior. Warm yellow varnish of good quality.

MANBY — (Violin Co., Pty., Ltd.) *Melbourne* (Australia). Contemporary makers.

MANNEGAND (Charles) — *Amsterdam.* See French School.

MANY (John) — *Washington,* District of Columbia. Contemporary violin and bow maker.

MARIZOT (Bastien) — *Karkoff* (Russia) 1880. Originally from Mirecourt. Good work.

MASSAGUER (José) — *Barcelona* 1760. The work of this maker is after the style of Guillami. His instruments have a fair finish but are not always purfled. It is a good make and a credit to the Spanish School. N° 184.

MATABOSCH (Francisco) — *Barcelona* circa 1760. Make of the current kind.

MATABOSCH (Juan) — *Barcelona* towards 1800.

MATHEWSON (Charles-W.) — *Providence*, Rhode Island. Contemporary violin and bow maker born at Washington Village (Rhode Island). His violins, 'cellos and bows are esteemed for their qualities and workmanship. Since 1877, has made his violins after the Stradivarius model. A well-deserved reputation is the result of his talent and great work. He is the inventor-maker of the oil varnish for instruments called « Eureka Violin Varnish », employed by a large number of makers.

Mc ARTHUR (James) — *Rochester* (New-York). Contemporary maker.

Mc EWEN (John) — *Vancouver* (British Columbia) Canada. Contemporary maker.

MEINEL (Paul) — *Basel* towards 1880. Pupil of N. Simoutre, who has done good work.

MERRILL (A.-H.) — *Portland* (Oregon). This master maker is of French origin and has now been carrying on his work over a period of about fifty years. His coat of arms bears the motto : « Vincit qui Partitur ». In 1878 he started work in Chicago, thence went to Atlanta towards 1893, and now is to be found in Portland, 433, Washington Building. His great experience is the result of a long career which actually started in 1872 by a thorough study of the laws governing sound production and their effect on the tone qualities of violins. His own observations and deductions have led him in the making of excellent instruments, possessing

an homogeneous tone, which are favoured by artists and amateurs, who do not hesitate to pay much in order to acquire them. His first choice instruments have their bellies made of very broad grain wood, which, in accordance with his theories, increases the tone by 25 %; furthermore, the largest part of the belly varies between 0.24 and 0 27 centimetres. His model is between that of Maggini and Guarnerius del Gésu. Distinguished repairer. The number of instruments entrusted to his careful restoring may be reckoned in thousands, this very fact explains his reputation as a violin « Surgeon », as he styles himself, and no appellation could better describe his life's hard task and ideal.

METHFESSEL (Gustave) — *Bern* towards 1875. In his time, this maker occupied an important position in Switzerland. He has cleverly reproduced different models of the Italian masters. His works are good and coated with an excellent oil varnish.

MICHIELS (Egidius) — *Brussels* 1740-1783. Violinist, also maker not devoid of qualities. A maker of the same name has worked at Bruges and is probably the same man. N° 269.

MIERS (Aaron) — *Syracuse* (New-York). Contemporary maker.

MILITELLI (Gandolfo) — N° 1670 *Sarmiento, Buenos-Ayres* (Argentina). Contemporary maker.

MOGLIE (A.-F.) — *New-York* (1431 Broadway). Contemporary maker.

MOUGENOT (Georges) — *Brussels*. Born at Mirecourt in 1843. After a thorough apprenticeship with Deroux père at Mirecourt, he worked for Darche at Aix-la-Chapelle, then at Liège and finally took the succession of N.-F. Vuillaume at Brussels in 1875. A conscientious worker, he has left excellent and well-made instruments. His red, brown or golden varnish is of good composition.

N

NEIMER (Johann-Georges) — *Petrograd* circa 1820. Originally from the Tyrol, this maker's work is thoroughly Tyrolese in style and of good class. N° 21.

NICOLAS (Thomas) — *Geneva* beginning of XIXth century. Ordinary work.

O

OLIVER (Walter-L.) — *Dallas* (Texas). Contemporary maker.

OLSEN (Lars-Jorgen-Rudolf) — *New-York.* — Contemporary maker born Copenhagen (Denmark) in 1889. After a thorough apprenticeship with Emil Hjorth & Sonner of Copenhagen from 1904 until 1909, he studied in Otto Mochel's Dresden and Berlin workshops for four years, stayed a short time in Amsterdam, and thence went to New-York in 1914, establishing himself as a violin and bow maker. He also worked for a time with John Market & C°. He reproduces the models of Stradivari, Guarneri, Amati, Lupot, etc. His oil or spirit varnish varies from light yellow to dark red or brown red. His instruments are deservedly appreciated. Established at 651 Third Ave. Label N°s 524 & 525.

ORTEGA (Silvero) — *Madrid* towards 1700. The work of this excellent maker has much resemblance to that of Contreras, the workmanship being good. A red varnish of good composition and effective colour adorns his instruments, specimens of which are scarce, his production having been small. N° 178.

ORTEGA (Mariano) — *Madrid* towards 1840. Son of above-mentioned. His workmanship is inferior to that of his father.

P

PACQUET — *Marseilles* circa 1780. Make of the ordinary Mirecourt kind. The varnish is of a yellow colour. Of small interest.

PALATE — *Liège* circa 1750. Very clever copyist of the Italian masters, this good class maker has left excellent and graceful instruments.

PALERMO (M.) — *Brooklyn* (525 Grand St.). Contemporary maker.

Petrus Guarnerius II, filius Joseph, Venice 1748

Vincenzo Ruggieri, detto il Per, Cremona 1723

PARRAMON (Ramon) — *Barcelona*. Contemporary expert and master maker. Has been established as repairer since 1897 and started making instruments a few years later. As there is, so to speak, no modern school in Spain, he practically taught himself, modelling and improving his work after the fine specimens of the old masters that passed through his hands. He has accounted for a certain number of instruments, much esteemed, which do not bear his mark, as it was not until 1919 that he labelled his instruments. The arching is fairly pronounced. He is the author of a small book on the old Spanish makers, entitled : « Guía del violinista ». Label N° 539.

PATZNER — *Barcelona* circa 1820. Probably of German origin, this maker specialised in the making of three string double-basses, pear shaped. These are sought after by artists. Devoid of great artistic value. N° 189.

PEOPLES — *Cleveland* (Ohio). (« The Violin Shop », 9518 Cedar Ave). Contemporary maker.

PHILIPS (B.-F.) — *Pittsburgh* (Pennsylvania). Contemporary maker.

POEHLAND (Bernhard) — *Brooklyn* (N.-Y.). Originally from Saxony (Germany) where he was born at Klingenthal. Skilled copyist of Stradivarius and Gagliano, whose workmanship is excellent. The esteem in which his works are held by artists is a proof of their transcendency. He has been established since 1886 but has been more especially devoted to making since 1903. The title of the firm is now : Poehland & Fuchs, 1468 Broadway.

PORLON or BORLON (Peeters) — *Antwerp* circa 1740. Lute maker.

PORLON or BORLON (Jean and François) — *Antwerp* circa 1700.

PUPUNAT (M.) — *Lausanne* circa 1840-1880. Good, tasteful work after very different models. His yellow-brown varnish is a little dry. N° 278.

PULPANECK (Fritz) — *Los Angeles* (California). Born in 1878 at Kœnigsberg (Germany). A wood carver in his youth, he was drawn towards instrument making and became a distinguished professional. He served his apprenticeship and afterwards worked for the best firms of Berlin, Leipzig and Dusseldorf. He went to America in 1904, carrying on his work in New-York until 1911. Since then he has been established in Los Angeles, where, thanks to his faithful reproductions after the old masters, Stradivarius and Guarnerius, to whom he gives preference, he enjoys a well deserved reputation. His oil or spirit varnish varies from gold-orange to Lupot brown-red. N° 535.

R

REICHENBACHER (Johannes) — *New-York* (309 E. 9th St.). Contemporary maker.

REINDAHL (Knute) — *Madison* (Wisconsin). Contemporary violin and bow maker.

RETTBERG (Raoul) — *Boston* (2, Park Square). Contemporary bow maker.

RETYNSKI (Benj.-A.) — *Omatta* (Nebraska). Contemporary maker.

RICCARDI (G. & Co) — *Buenos-Ayres* (Argentina). (5183 Yerbal). Contemporary makers.

RIFRY (Johannes) — *Fribourg* XVIIth century.

ROBINSON (Robert) — *Portland* (Oregon). Born at Wood County near Sandusky (Ohio) in 1850. Pupil of his father Robert E. Robinson, who himself was a good and capable craftsman. He made his first violin when sixteen years old. Realising that he needed more knowledge he undertook to travel through the United States. For seventeen years he journeyed from town to town, sojourning in the workshops of the best masters, twenty at the least, perfecting himself by association with the best workmen. His science is great and his works are the proof of it. Stradivari

and Guarneri are his favourite masters. He has to his credit 175 violins, 4 violas and 4 'cellos, all instruments made to order. Oil or spirit varnish of different shades, varying from orange-red to gold-brown. Label N° 534.

ROTHAMMER (Carl) — *Los Angeles* (California). 430 S°. Broadway. Contemporary maker.

ROTTEMBURG (J.-H.-J.) — *Brussels* 1740. His instruments are quite Tyrolese in style. Brown-red varnish.

ROWE (Frederick) — *Minneapolis* (Minnesota). Contemporary maker.

ROY (Elmer-Michael) — *San Francisco* (California). (334, Yale Bldg.). Violin and bow maker whose work is greatly esteemed. Stradivarius model. The varnish, of his own preparation, is composed of amber, pure linseed oil and nitric acid. It varies in shade from gold amber to ruby red. Label : Made by Elmer M. Roy Seattle, U. S. A. 1926.

S

SALZARD (Ernest-André) — *Moscow* 1842-1897. Originally from Mirecourt. Son and Pupil of François Salzard. Has also worked in Paris and Petrograd. Good make.

SANCHEZ (Diego) — *Madrid* towards 1850. Not particularly interesting.

SCHERMERHORN (Hayes) — *Portland* (Oregon). Contemporary maker.

SCHETELIG (Henry) — *Brooklyn* (368, Livingstone St.) Contemporary maker.

SCHILBACH (Oswald) — *New-York* (59th & Madison Aves). Contemporary maker.

SCHILL (Otto-K.) — *Newark* (New-Jersey). Contemporary maker.

SCHINCKE (Harry) — *Cincinatti* (Ohio). Born in that town. Trained himself by studying the Cremonese Masters. His works are inspired by those of Stradivarius and Guarnerius and his oil or spirit varnish, of his own composition, is of similar shades to those of the old Italians. His violins bear a manuscript label N° 508 and for repairs a printed one N° 509. His address is N.-W. Corner of Bellevue and Stretson Streets.

SCHRŒDER (J.-G.) — *New-York*. Originally from Neuhaus (Hanover) where he was born in 1870. Reputed maker of guitars and mandolines. Distinguished guitarist. His firm is situated at 10 E. 17th St.

SCHUBERT (Richard) — *San Francisco* (California). Contemporary maker.

SENNETT (Dallas) — *Texas*. Contemporary maker.

SHOUP (N.-E.) *Detroit* (Michigan). (4186 Mc Dougall Ave). Contemporary maker.

SIDELAR (Frank) — *Chicago* (1633 S. Crawford Ave). Contemporary maker.

SIEBENHÜNER (A.) — *New-York*. Born at Schonbach in 1851, died in 1922. Pupil of Lembock of Vienna. Established himself in New-York in 1874, after a period as master maker in the workshops of Gemunder. In 1876 he won the First Prize at the Philadelphia Exhibition. He returned to Zurich (Switzerland) in 1878. Stradivarius model. Very sparkling red varnish. Good class bow maker, excellent sticks are due to him.

SIMONIN (Ch.) — *Geneva* 1840. Pupil of J.-B. Vuillaume. In later years he established himself at Toulouse. Guarnerius model. Red varnish. Good workmanship, but the woods are not always well selected (See French School).

SIMONIN (François) — *Cleveland* (Ohio). (414, Prospect Ave. Room 306). Contemporary maker.

SIMOUTRE (Nicolas-Eugène) — 1834-1908. He was at Basel from 1860-1890, then in Paris. Good workmanship (See French School).

SMITH (John) — *Winnipeg* (Manitoba) Canada. Contemporary maker.

SMITH (A.-E. & Co) — *Sydney* (Australia) (68, Hunter Street). Contemporary makers, dealers and experts.

SMITH (Jules) — *Evansville* (Indiana). Contemporary maker.

SNOEK (Egidius) — *Brussels* circa 1700 Pupil of Borbon. Amati model. Brown red varnish. N° 390.

SNOEK (Marc) — *Brussels* circa 1750. Son of above. Also known as « Brochet ». Very good make. N° 391.

SOHET — *Liège* 1800. Little known.

SPARKS (M.-E.) — *Louisvillè* (Kentucky). Contemporary maker.

STAVENS (John-M.) — *Portland* (Oregon). Contemporary maker.

STEININGER (Franz) — *Petrograd, Paris* and *Frankfort*. Son and pupil of Jacob Steininger. Was successful in his interpretation of the Italian masters' models (See French School).

STEININGER (Jacob) — *Passau, Mainz* and *Frankfort* circa 1810. Father of one preceding. Good work.

STENGER (Willebald-Conrad) — *Chicago*. Contemporary maker who started making in 1903. Established himself in Chicago in 1909. His own model is inspired by that of Stradivarius. His own composition varnish, with a pure linseed oil basis, varies in colour from orange yellow to dark red. His greatly appreciated works have caused him to be deservedly reputed. Business address : 334, South Wabash Avenue. Label N°s 527 & 528.

STEVENS (R.-D.) — *Grand Rapids* (Michigan). Contemporary maker.

STEVENSON (J.) — *Sydney* (Australia). Contemporary maker.

STRAPINSKI (Peter-L.) — *Chicago* (175, W. Washington St.). Contemporary maker.

STRUBLE (D.-G.) — *Washington* (District of Colombia). Contemporary maker.

SUNDSTROM (Oscar) — *Denver* (Colorado). Contemporary maker.

T

TAILLIS (A. Irving) — *Detroit* (Michigan). (4210 Woodward Ave). Contemporary maker.

TAUSCHER (Armo-E.) — *Chicago* (1836 N. Halsted St.) Contemporary maker.

THÉRÈSE — *Barcelona* towards 1850. Originally from Mirecourt. An excellent workman who has worked for España and left a number of good instruments now much sought after, especially his 'cellos.

TIETGEN (Hans) — *New-York.* Born at Wankendorf (Germany). Contemporary maker who effected his training with no particular master. Although following the Stradivarius model he imparts a personal touch to his works. His varnish is dark orange-red, chestnut or yellow. Until 1900, his first instruments bear a manuscript label and after that time they are printed. His reputable firm is established at 512 West 44 Street. Label N° 515.

TRUSIEWICZ(Jean-M.) — *Los Augeles* (California) (845 S. Broadway). Contemporary maker.

TSCHIRHART (F.) — *Detroit* (Michigan) (7412 Woodward Ave). Contemporary maker.

TUBBS (Edward) — *New-York* City (2534 E. 3rd. Ave). Contemporary bow maker.

U

URBAN (Joseph) — *New-York* and *San Francisco* 1821-1893. Born at Cernuch. Pupil of Homolka. Excellent craftsman of a wandering disposition, who established himself in New-York in 1847, transferred his workshop to San Francisco, leaving there to return to Prague in 1863. Remaining there for a short time, he eventually went back to the New World, dying in San-Francisco. His work is good but his production not very important on

account of his successive removals. Label : Joseph Urban violin and guitar maker San-Francisco 18..

V

VALENZANO (Juan) — *Barcelona*. A good class maker who at first worked in Italy, his native country — he was Piedmontese — and towards 1800 established himself in Barcelona. His work, absolutely Italian in character, though not of the first order, has genuine qualities. His model is flat. Yellow varnish somewhat tinted in red. N°s 182-207.

VALENZANO (Mathias) — *Madrid* circa 1860. In all probability he was the son of the one above. Small production.

VALLANCE (Fred-G.) — *Detroit* (Michigan). (126, John, R. St.). Contemporary maker.

VERBRUGGEN (Th.) — *Antwerp* middle of the XVIIth ceutury. He is known by a double-bass bearing his name and made for the cathedral in 1641.

VIBRECHT (Gysper) — *Amsterdam* towards 1700. A good maker, esteemed in his time.

VIDOUDEZ (Alfred) — *Geneva*. Born in this town in 1879. Disciple of the French School through the thorough studies he made, first at Mirecourt with Justin Bazin, afterwards with Mougenot at Brussels and lastly in Paris under the guidance of Leon Bernardel. The model of his violins does not considerably differ from the pattern of Stradivarius or Guarnerius, but he is not a servile copyist and his own personality may be traced in the general outline, the sound holes and the scroll. The thick brown-red oil varnish he used at the beginning of his career is now replaced by a lighter and more supple coating of gold-yellow or orange-red shade. He is the author of a small book entitled : « Quelques considérations sur mon métier » (« A few remarks upon my profession ») which was the subject of a lecture to the Industrial and Commercial Class of the Society of Arts at Geneva,

on the 23rd. October, 1922. Gold medals at Berne and Lyons. N°s 472, 473, 474, 475.

VINDES (A.) — *Buenos-Ayres* (Argentina). Contemporary maker.

VOIT (Anton) — *Chicago* (514, Cable Bldg). Contemporary maker.

W

WERRO (Jean) — *Berne* and *Islington*. Contemporary master maker born at Muntelier (Canton of Fribourg) in 1868, descendant of an old Swiss family. After studying violin making in Germany, France and Italy, he established himself at Islington (England) where for over twenty years he carried on his work of maker and repairer, acquiring a great reputation. Returning to his native country, he established himself in 1914 at Berne, with his two sons as collaborators. Their work is of the very first order and after the Stradivarius model of the great period, but with an original rendering to be found even in the smallest details. For example, the turning of the scroll denotes refinement, also the spontaneous design and cut of the sound holes. A fine transparent orange varnish adorns their instruments, the tone of which is both generous and pleasing.

WERSCHOFF (Morris) — *Philadelphia* (Pennsylvania). (823 Walnut Street). Contemporary maker.

WESTON (Arthur-F.) — *Minneapolis* (Minnesota). Contemporary maker born in 1858. He follows the Guarnerius I. H. S. model. Sound modern make.

WILL (Léopold) — *Geneva* circa 1870. More of a dealer than a maker.

WILLEMS (Georges) — *Ghent* circa 1640. The instruments by this maker are of finished workmanship and after the Amati model. The varnish he used is not good, lacking transparency and suppleness.

WILLEMS (Henri) — *Ghent* 1651-1688. Like the one preceding, who was probably his brother, he had an arched model with the

Dominico Montagnana, Venice 1732

corners a trifle long. He was careless in the choice of woods, and appears to have made use of practically anything for the backs of his instruments, some of which are found with carved pegs representing lions' heads.

WILLEMS (Henri) — *Ghent* 1717-1744. Probably son of the one above. He also had an arched model. Good workmanship.

WILSON (Jos.-S.) — *Montreal* (Canada). (253, Melrose Avenue). Contemporary maker.

WISEMAN (John-Wesley) — *Portland* (Oregon). Contemporary maker.

WOODS (Harry) — *Dayton* (Ohio). Contemporary maker.

WROZINA (R.-H.) — *New-Haven* (Connecticut). Contemporary maker.

WURLITZER (Rembert) — *Cincinatti* (Ohio). Son of Rudolph Wurlitzer, owner of the well-known music firm. It is with great pleasure that it will be noted that he is among those who have been drawn to the art of violin making as a vocation. Still young, Rembert Wurlitzer has just completed a period of three years, perfecting himself with the principal makers and connoisseurs of France, Germany and Italy. Since his return from Europe he has already signed several excellent instruments which denote exceptional qualities. A most brilliant future lies before him.

Y

YONG (Raimond) — *New-York.* Violins bearing the name of « Raimondi » were made by an amateur maker of the name of Yong.

Denomination of the component parts of a Bow Instrument

DENOMINATION OF THE COMPONENT PARTS OF A BOW INSTRUMENT

General Remarks

The HEAD is composed as follows :

a) The *Scroll*, having the form of a spiral shell, the protruding end of which is called the Eye of Scroll.

b) The *Shell*, the flat part at the back of the Scroll which is crossed by a vertical fillet called the Centre Line.

c) The *Peg Box*, which as its name indicates is a receptacle for the pegs used in tightening the strings. It takes the name of Peg-box when meaning only the hollowed-out space in which the strings are rolled up.

d) The *Cheeks*, constituting the flat part on each side of the *head*.

The angular parts of the Scroll, slightly flattened, often covered with a black varnish or Indian ink take the name of *Bevel*.

*
* *

The NECK, which comes next to the *head* — they are in one piece — is composed as follows :

a) The *Finger-board*, made of ebony and measuring 0^m 27 (10 1/2") for the violin, 0^m 30 for the viola, 0^m 57 for the 'cello, and. 0^m 84 for the double-bass.

b) The *Finger-board Nut*, a small piece of ebony which maintains the strings at a slight height above the Finger-board.

The BODY OR SOUND BOX of the instrument comprises :

a) The *Front or Belly* in pine. The best and most favourable pine is that which grows in the large Tyrolese forests. Its grain is close and very regular and that which is of broad fibre is favourable to the

production of a sparkling tone. Pine wood from the Vosges and from Switzerland especially are also excellent.

More or less arched, the *front* is thicker in the centre of the whole length, especially in the middle-bouts, under the feet of the bridge, its thickness decreasing towards the edges.

An average thickness of 2 $^{m}/_{m}$ is reckoned for the whole Belly of a violin, and approximately 1/6" at centre.

It has two apertures in the form of an F., constituting the *Sound Holes*.

To an extent their size and situation influence the volume and quality of sound, as they are an exit for the air contained in the Box, after being displaced by the action of the vibrations.

The BACK, which is in maple, is also arched and thicker in wood than the Belly, double the thickness at least.

Hungarian maple, often used for the Backs, has very fine waves but lacks the sonorous qualities to be found in less beautiful woods of the same specie. The most suitable maple should be neither too hard nor too soft.

The Back is indiscriminately made of one or two pieces, but it is preferable that the Belly be in two parts.

« The Sound Box of the violin reinforces the sounds, giving them a definite character, it being left to the player to modify them at his will. The tone of sound produced by a string set vibrating is divided into harmonics. The vibration of a sonorous body is seldom simple, as synonymous with the fundamental sound, other, less intense sounds can be heard, which give to it its particular quality. A sound composed of high harmonics is mordant or shrill, as in that of the trumpet or bugle. The least high harmonics produce the tone of the flute and the fundamental sound alone is produced by an organ pipe. The difference in quality of tone between an old and a new violin comes from the easiness with which the old instrument vibrates and reinforces the flute sounds. On the other hand, the new instrument vibrates badly, its vibrations are short and it mainly reinforces the high harmonics, thence its harsh tone, lacking carrying qualities. » (Prof. Demeny in « *Physiologie des professions* ». 1905).

The *ribs* or *sides*, in maple, curved by heating, and on which rest the Back and Belly, are strengthened inside by the *Lining Strips*, of

J.-B. Rogerius, Brescia 1700

Side view of the Stradivarius
on plate IV.

Side view of « The Sunrise »
on plate I.

pine or willow wood, set into the Blocks, which resemble pillars placed at the four corners of the middle-bouts. There is also one at the *Button* — the top Block — and yet another, the bottom Block, which receives the Tail Pin, to which is attached the Tail Piece, holding the strings.

The *Purfling* surrounds the Back and Belly, enhancing the design of the outline. It is on one hand an ornament and on the other a reinforcement, preventing snapping when removal of the Belly is proceeded with. The Purfling ends at the four corners, affecting the form of a beak, taking the name of *Mitres*. Some of the old makers have varied the direction given to these Mitres. For instance, those of Antonius Stradivarius have a definite turn towards the C., whilst his son Omobono made them take the very opposite direction.

The *edges* comprise that part of the wood over-lapping the Ribs.

The semi-circular piece on which rests and ends the neck on the Back, takes the name of *Button*. For an instrument by an old maker, it is of a certain importance that this piece be in its primitive state, as, like the Scroll, it marks the personality of the maker.

The *C's* are formed on each side by the narrow part of the body of the instrument, their object being to facilitate the passing of the Bow.

Groove is the name given to the more or less pronounced hollow running along the *Edges*.

Inside the instrument is a piece of pine glued to the Belly, in the same direction as the Strings, on the left side and passing under the foot of the Bridge. This is termed the *base-bar* and its object is to reinforce the Belly and offer resistance to the pressure of the Strings (Its size is 0^m 28 or 10 1/2" for the violin, 0^m 30 for the viola, 0^m 60 for the 'cello and 0^m 85 for the double bass). When judiciously placed, its influence upon the quality and volume of tone is very great.

This last remark also applies to the *Sound Post*, a little detached piece of wood, as thick as a medium-sized pencil, placed vertically and close to the back of the right hand foot of the Bridge. This mere piece of wood governs the whole sonorous edifice, bears the considerable weight produced by the tension of the strings, establishes communication between the Back and Belly, without transmitting the vibrations received by the Bridge from the Strings, as is commonly believed.

Professor Felix Savart's own deductions are as follows :

« The Sound-post, apart from its role of consolidation, is indispensable to sound production : if taken away, the latter loses strength. It has been thought that the object of the Sound-post is to transmit the vibrations from the upper to the lower table. This is a mistake, as should it be placed on the violin, instead of inside, its action remains the same. To arrive at a practical demonstration of this phenomenon, the following experiment can be effected. A kind of wooden arch is placed upon the violin, fixed and glued to the corner blocks, the Sound Post is placed against this arch and the Belly. The change makes no difference to the sound, which remains identically the same as if the Sound-post were placed inside. Should the Sound-post be taken away and a heavy body placed on the Belly, the instrument will sound as though it possessed that piece..... »

The regulating of an instrument consists in placing the sound post in its precise place, which varies with every one, in the thickness of the Bridge, its height in proportion to the arching, and in the thickness of the strings.

This delicate operation is no easy matter and will always be more successfully achieved by someone who plays the instrument, if only a little.

Upon the *bridge*, a detached piece of spotted maple, the Strings rest and are maintained at a certain height from the Finger-board.

It communicates the vibrations of the strings to the body of the instrument acting as a sound box. Spotted maple is the best wood for this part of an instrument on account of its hardness.

The *varnish* is to protect the wood against damp and dirt. From the point of view of acoustics it also plays a very important part. For instance, an unvarnished violin, which has just been made, temporarily gives its maximum of sound, but loses it, together with all its qualities, after a short time. In addition, the varnish, by its nature, composition and mode of application, contributes to the beauty of the instrument, being in fact its adornment.

The best varnishes are those composed of tender resin and gum dissolved in spirit. To this may be added some linseed oil, but in an infinitesimal quantity only, as, after a time, oil hardens and gives results contrary to those at first achieved.

From the point of view of sound, the nature of the varnish has a great importance, but its colour must only be regarded as a decoration. The scale of colours used by the old makers is still followed, and comprises the yellows and reds used separately or combined.

The *Chin Rest* is an additional apparatus for receiving the chin. It renders the holding of the instrument more comfortable and remedies the wear caused by the rubbing of the chin. Some old violins have that particular part of the Belly reduced to half of its original thickness. The invention of the Chin Rest is attributed to the celebrated violinist Spohr.

The *Mute* is placed upon the Bridge and by increasing its density, deadens the sound. It is made of metal, wood, horn, ebonite, etc., wood being preferable.

The pattern of the violin has been established in accordance with the length of string. The official modern diapason (pitch) A. gives 870 vibrations and corresponds to a string of 0^{m} 33 approximately. Formerly it was not so high and this explains the slight difference of sound and quality of tone in instruments made years ago.

« The violin had reached its perfection as early as the second half of the XVIth century, but more than a century elapsed before its actual resources were fully utilised.

» For a long time it was used for dancing. Despite the horror and dismay of instrument lovers of our present day, it must be said that the magnificent violins brought by Amati to the Court of Charles IX. were used solely to enliven the gaieties of the courtiers and ladies-in-waiting of Catherine de Medici. So it went on at Court until the end of the XVIIth century. The twenty-four violins of the King are not likely to fall into oblivion.

» Its most refined work was to play entrées for ballets, to give the pitch to the singers and accompany the entertainments. In 1672, Lulli founded the Opera and the violin took a certain importance in the orchestra. Nevertheless, for a long time, the viols continued to play a more predominant part.

» Lulli was himself a violinist of some merit, but he devoted most of his time to compositions for the amusement of the Court and Theatre, and cannot be classed amongst the masters of the art of violin playing. The real founder of the Violin School is Corelli, who

was born at Fusagnano in 1653 and died at Rome in 1713. Apart from being a virtuoso, this great artist was a very distinguished harmonist. Geminiani and Locatelli were his pupils. After them came the celebrated Tartini (1683-1770), who brought both the mechanism and the art of bowing to their perfection, then Nardini and Pugnani. Lastly Viotti, Kreutzer, Rode, Baillot and others who made the violin the interpreter of the noblest inspirations.

» The old makers were therefore in advance of their time and their productions were superior to the musical standard of the epoch. » (Mordret, *La Lutherie Artistique, 1885*).

THE BOW

The *Bow* is composed as follows :

a) The *Stick* — in Pernambuco wood for those of first class work — and its mounting which comprises the Frog, the Hairs and the Lapping.

b) *Head,* in which are fixed the hairs, maintained by a small wedge in the mortise of the head, is covered by a double plate of ivory and ebony, pearl or metal. This plate is intended for strength as well as for ornament.

c) The *Frog*, in ebony, ivory, mother of pearl or shell is used to tighten the hairs by means of a screw with an octagonal nut attached. It is held in a box by a small wedge, as in the head. The hairs are concealed by a small plate of wood covered with a sheet of mother of pearl, called the Slide.

d) The *Hairs*, affecting the form of a ribbon, may be roughly estimated at 150. One has often wondered why hair is used in preference to any other substance. Helmbolz, in his treatise : *Théorie physiologique*, demonstrates that hair is provided with small teeth, invisible to the naked eye. The fact of being rubbed against the strings, upsets their natural balance and causes them to vibrate.

Rosin increases the adherence of the hairs to the strings.

The average length of a violin bow is 0^m 75 (29 1/2"), that of the viola 0^m 74 (29 1/2") and the 'cello, 0^m 72 (28 1/2").

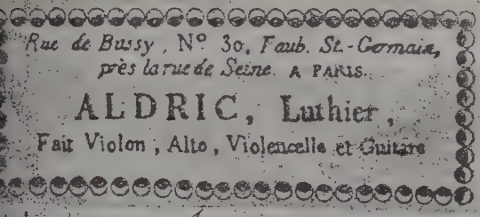
The Metal Lining is the part of the Frog which rests on the stick, fitting it to enable easy sliding. François Lupot contrived to give the Frog this metal lining and it has been used ever since.

The *Ferrule*, a kind of ring, keeps the hairs flat by means of a wedge.

e) The *Lapping* consists of a silver thread rolled round the stick, thus offering a better hold and protection from wear.

In the XIIth century, the Bow already existed under the name of « arçon », having the form of an arc. The curve of the stick was convex. By successive transformations, a concave shape was arrived at and this is much preferable from all points of view. Its first improvements date back to the XVIIth century, perfection being reached at the end of the XVIIIth century by François Tourte, whose work has sometimes been equalled but never surpassed.

Fac-Similes and wordings of labels



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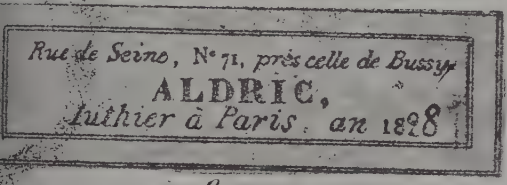

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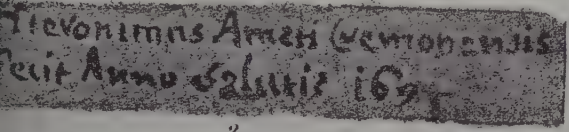

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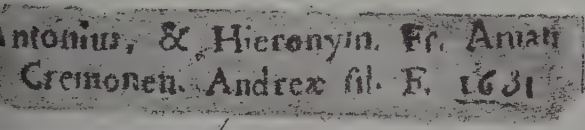

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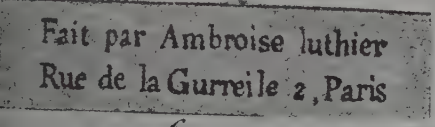

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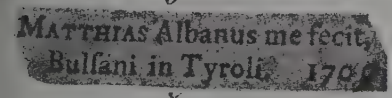

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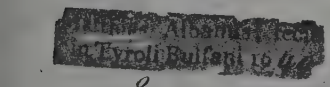

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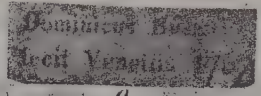

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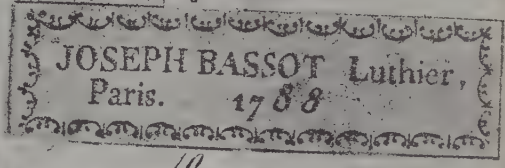

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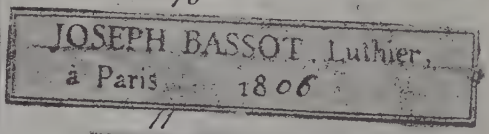

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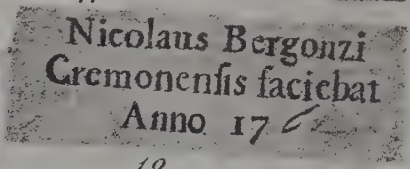

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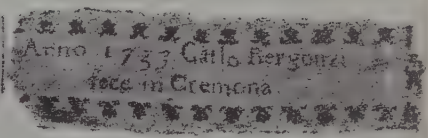

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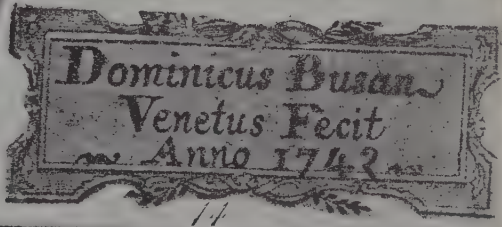

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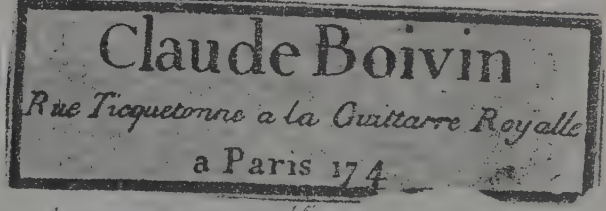

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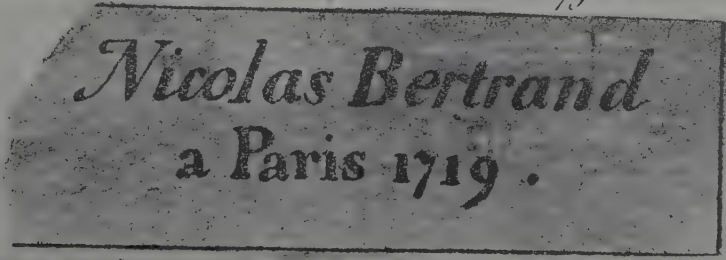

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GAVINIES, rue S Thomas du Louvre, à Paris, 1776

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Paolo Antonio Testore figli di Carlo Giuseppe Testor in Contrada Larga di Milano al Segno dell' Acquila 174

25

François le Jeune rue de la Juiverie, à Paris. Annee 1750

18

Mathias Hornsteiner, Geigenmacher. Hofschmied in Mittenwald an der Iser. Anno 1808

19

Georg Kloz in Mittenwald an der Iser 170

26

Pique rue de Grenelle St honoré au coin de Celle des Deux écus N° 36 a Paris 1800

20

Sebastian Kloz, in Mittenwald An 1807

27

Johann Georg Neiner, Lauten u. Geigenmacher in St Petersburg 1829

21

Andreas Ferdinandus Man Hof-Laut- und Geigenmache in Saltzburg. An. 1738

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[illegible] Lauten und Geigen-Macher in Füssen, 1770

22

C.DE PIROT Fecit Parisus Anno 1810

29

CHARLES GAILLARD
N° 20, RUE NOTRE-DAME-DE-RECOUVRANCE, N° 20.
Paris, 1868

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Fait par leopold Renaudin Luthier de l'Academie Royale de Musique a Paris 1738

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CHARLES GAILLARD
RUE POISSONNIERE 15 PARIS 1881

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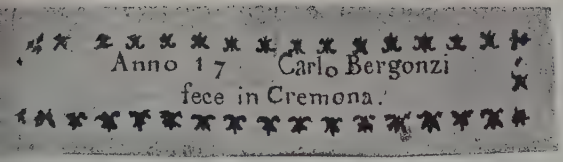

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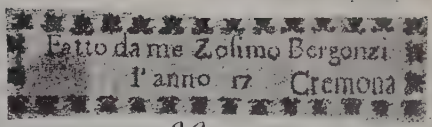

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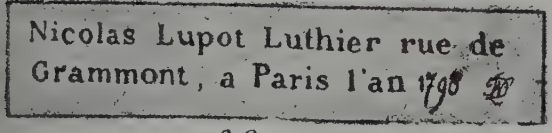

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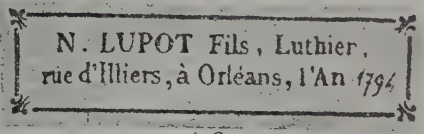

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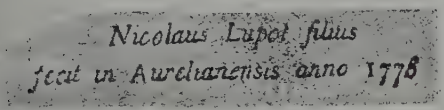

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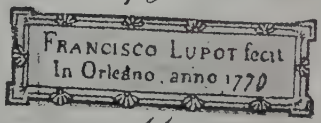

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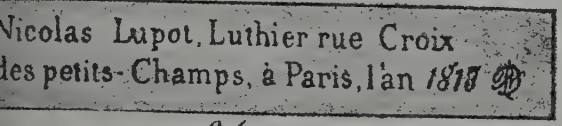

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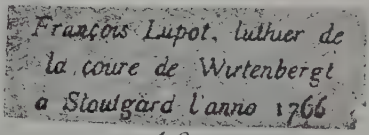

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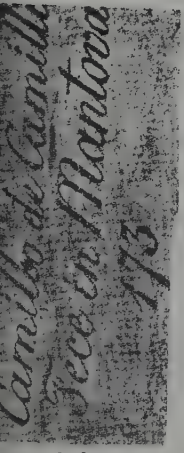

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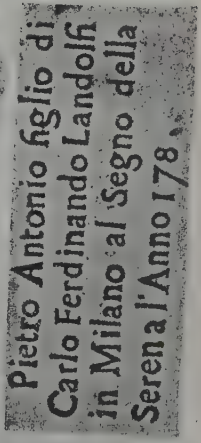

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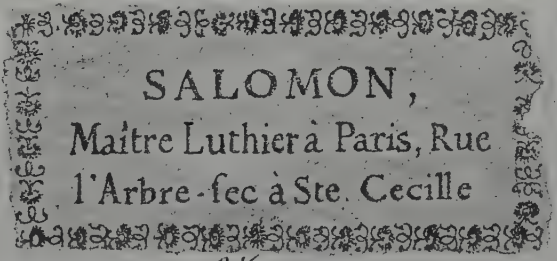

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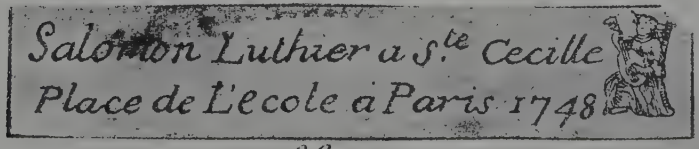

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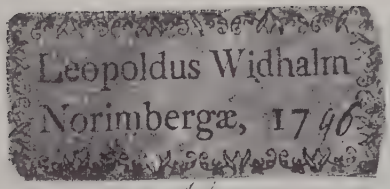

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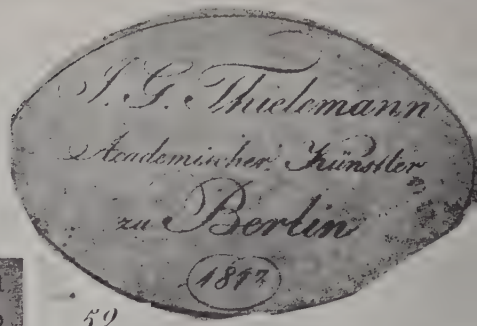

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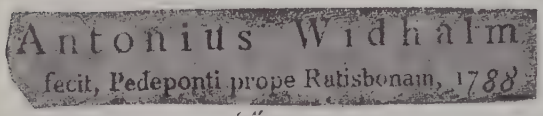

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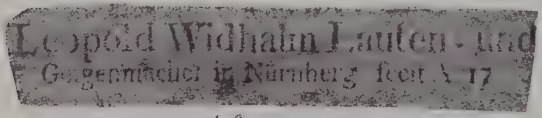

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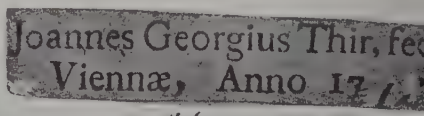

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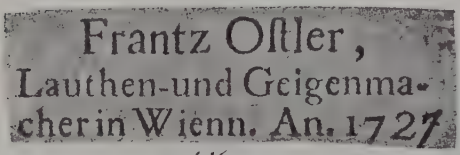

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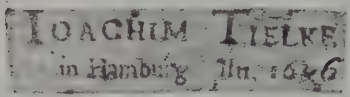

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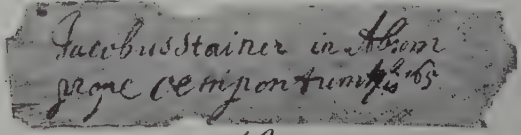

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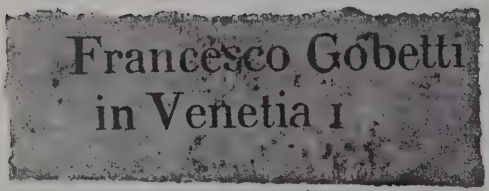

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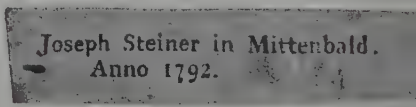

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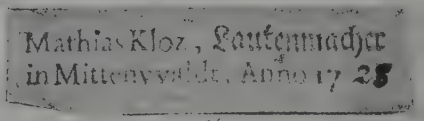

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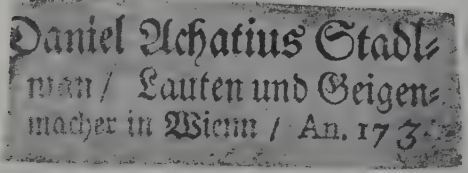

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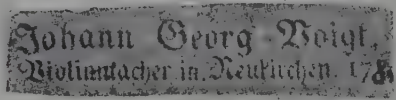

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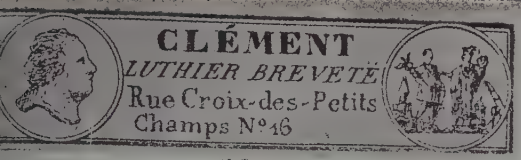

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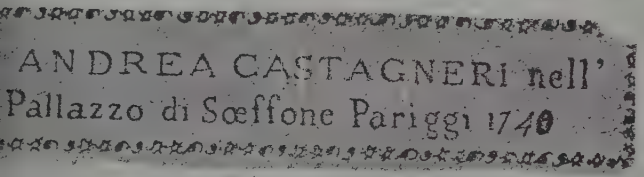

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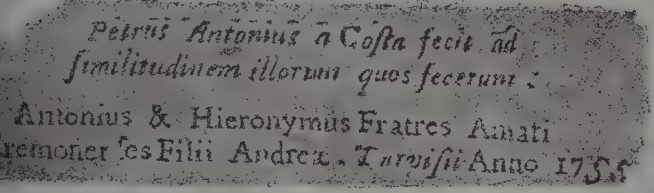
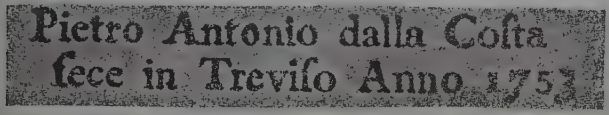

Petrus Antonius a Costa fecit ad
similitudinem illorum quos fecerunt
Antonius & Hieronymus Fratres Amati
remoner ses Filii Andreæ Tarvisii Anno 1735

62



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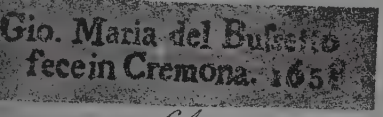

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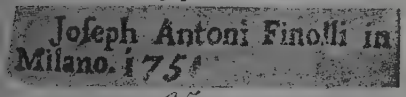

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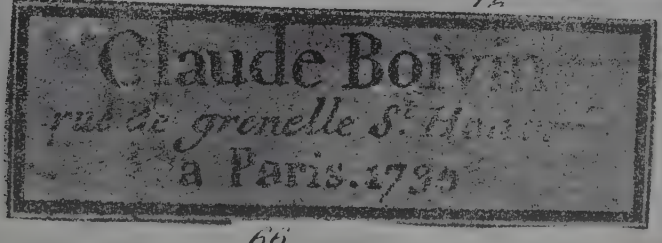

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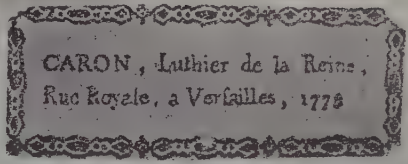

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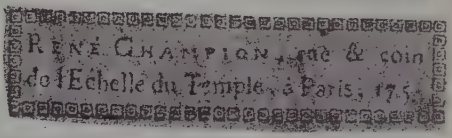

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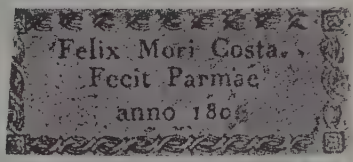

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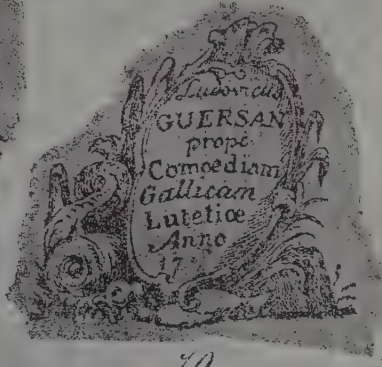

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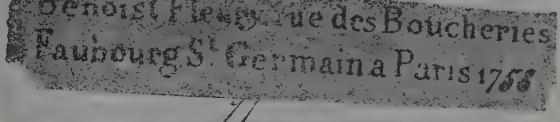

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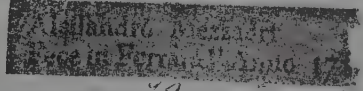

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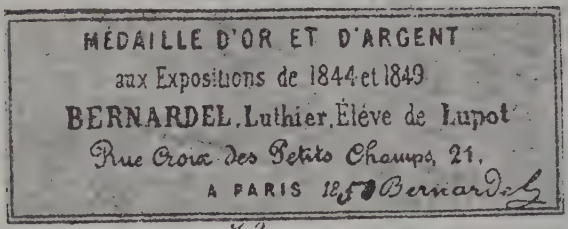
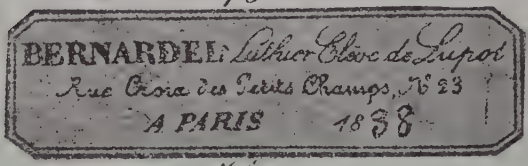

MÉDAILLE D'OR ET D'ARGENT
aux Expositions de 1844 et 1849
BERNARDEL, Luthier, Élève de Lupot
Rue Croix des Petits Champs, 21,
A PARIS 18

73



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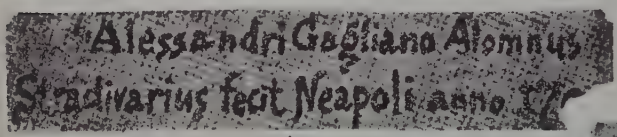

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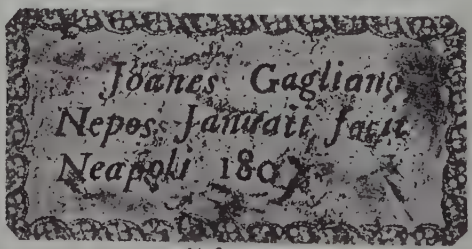

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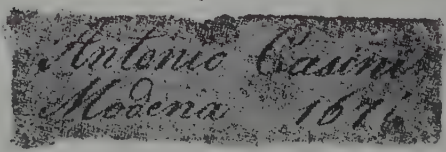

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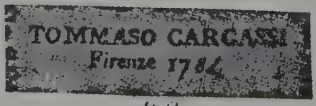

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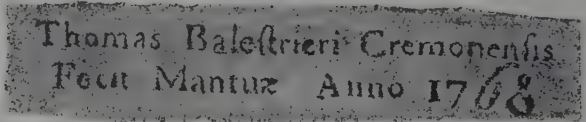

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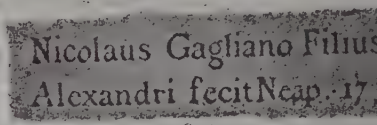

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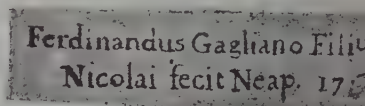

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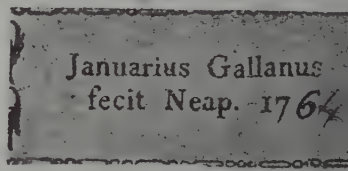

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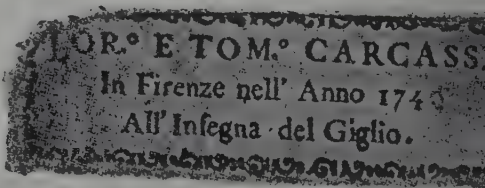

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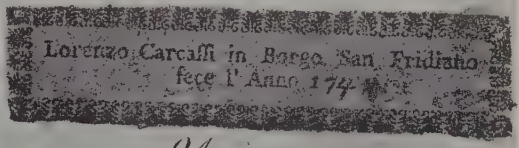

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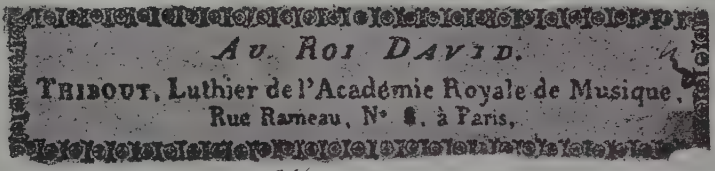

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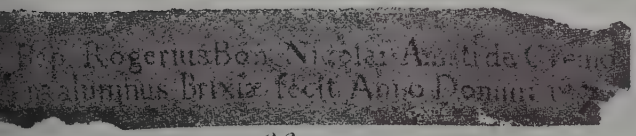

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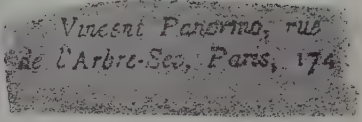

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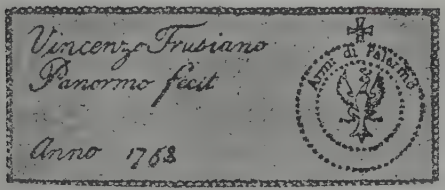

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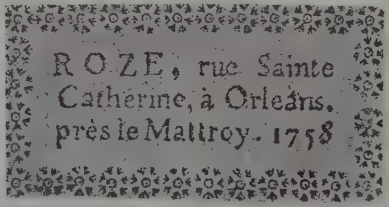

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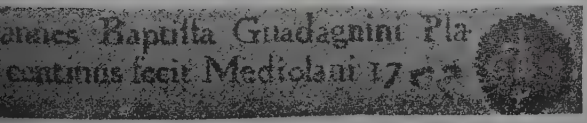
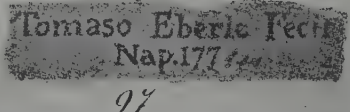


91 errata.



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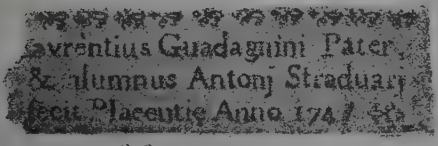

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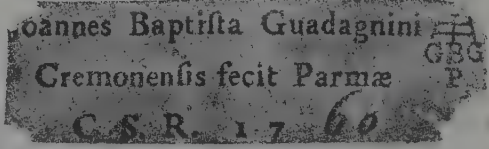

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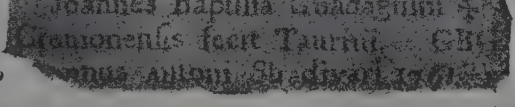

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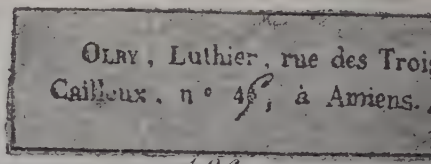

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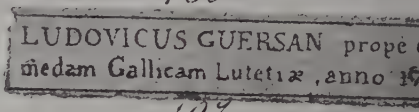

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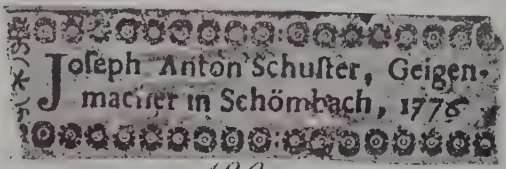

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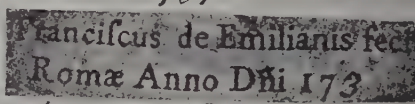

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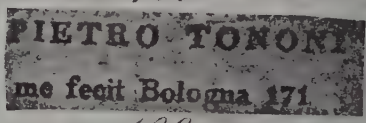

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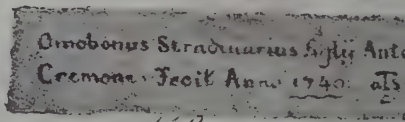

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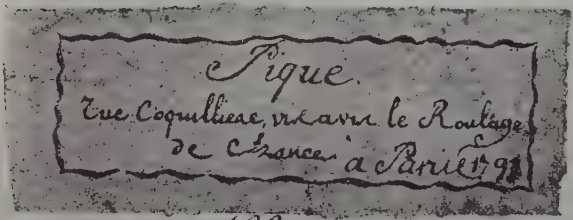

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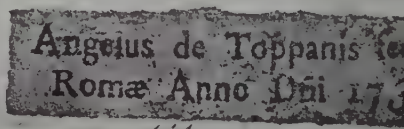

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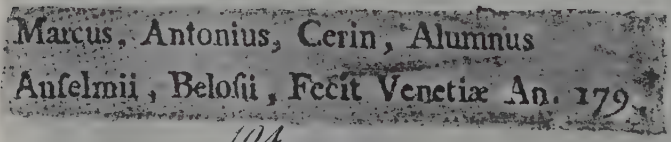

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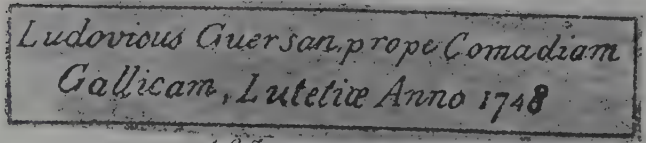

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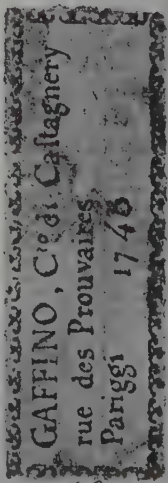

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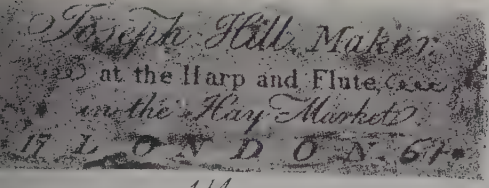

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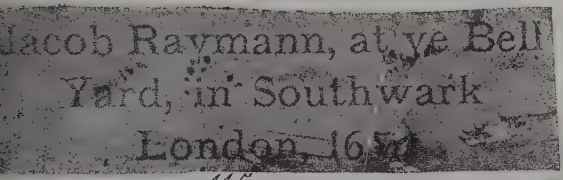

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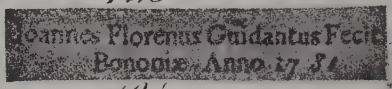

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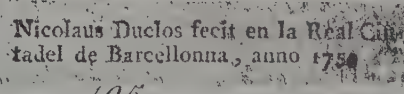

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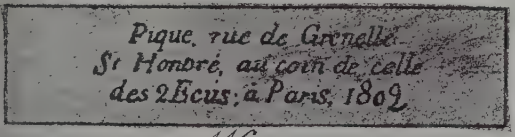

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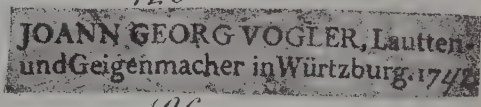

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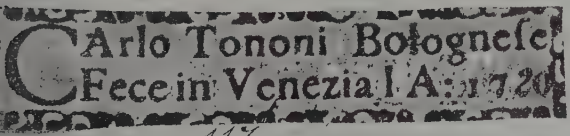

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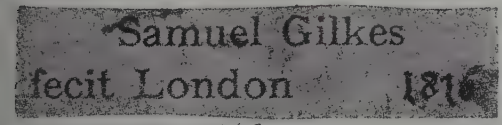

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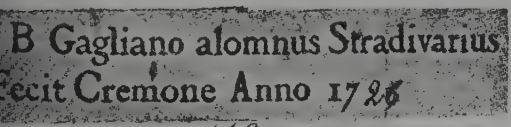

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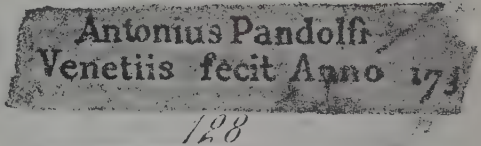

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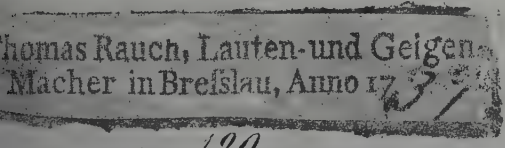

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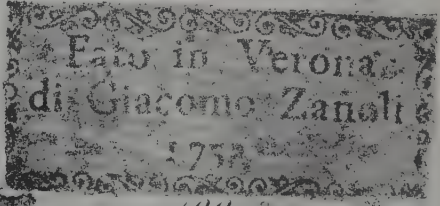

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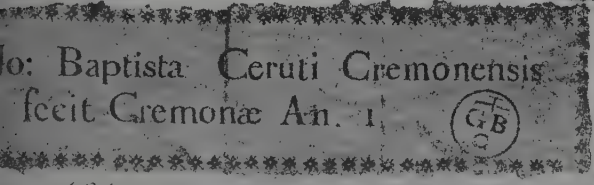

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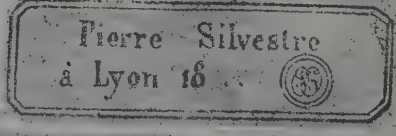

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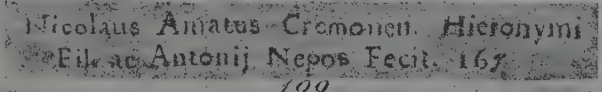

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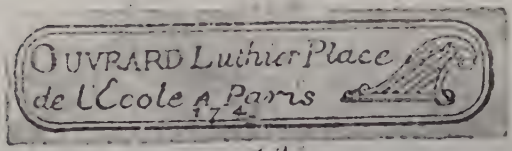

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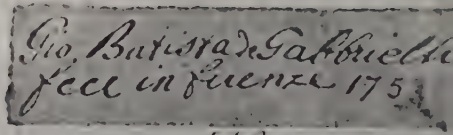

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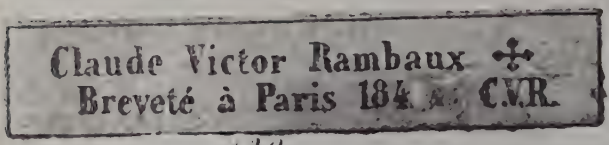

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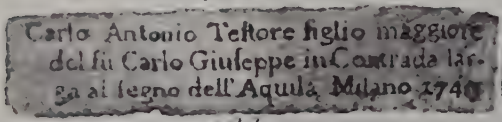

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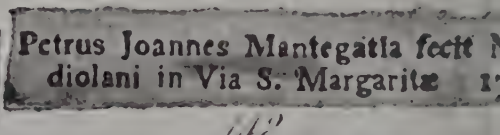

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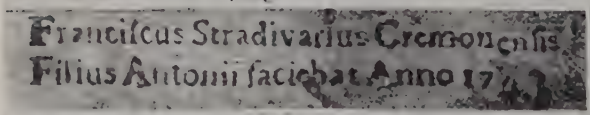

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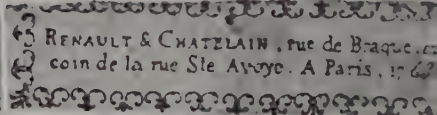

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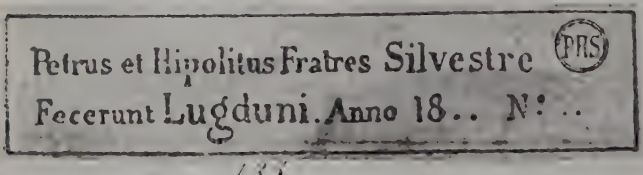

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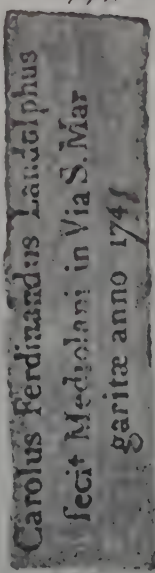

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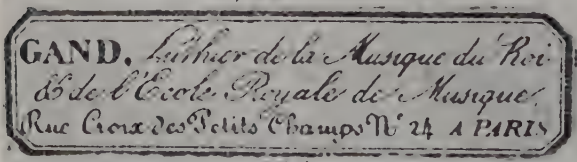

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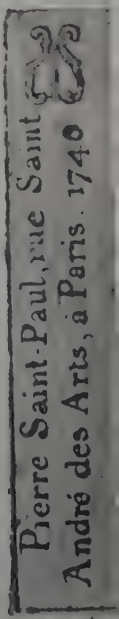

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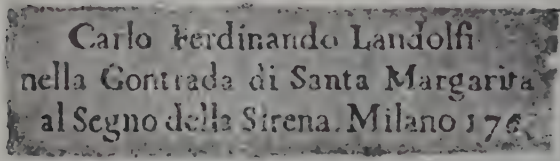

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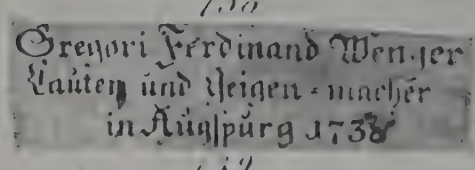

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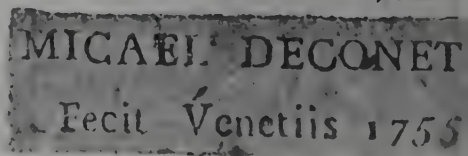

146

Carolus Meriotte, ab extremo Pontis saxei, juxta Forum-Argentarium fecit. Lugduni anno 1753

147

Florinus Guidantus Fecit Bononiæ Anno 171

154

Jean Baptiste Vuillaume à Paris
Rue Croix des Petits Champs

148

Antonio Mariani
Pesaro 1668

155

Jean Baptiste Vuillaume à Paris
3, rue Demours-Ternes

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Johannes Antonius Marchi fecit Bononiæ Anno 176

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Nouveau procédé approuvé par l'Institut.
THIBOUT, Luthier, rue Ranteau, N°. 8. à Paris. 1830

150

Thomas Balestrieri
Cremonensis
Fecit Mantuæ anno 1751

157

J.ⁿ LÉTÉ, Luthier
a Nantes 1836.

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Ioannes Tunonus fecit Bononiæ in Platea Pauaglionis Anno Domini. 169

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Sebastien Vuillaume a Paris
27, Boulevard Bonne-Nouvelle

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Johann Adam Schönfelder, Violinmacher in Neukirchen. Ao. 1747

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Dominicus Montagnana Sub Signum Cremonæ Venetiis 172

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Francesco Ruger detto il Per
Cremona 169

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Vincenzo Ruger detto il Per.
in Cremona 170

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Li Fratelli Fiori fecero in Modena l'anno

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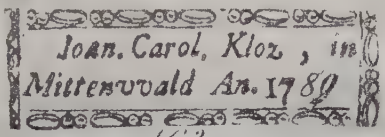

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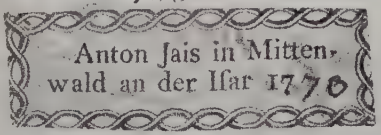

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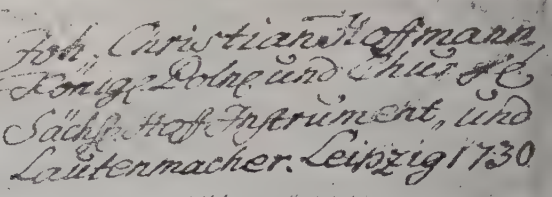

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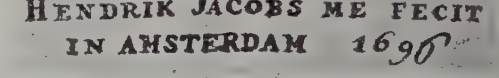

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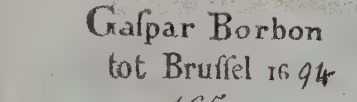

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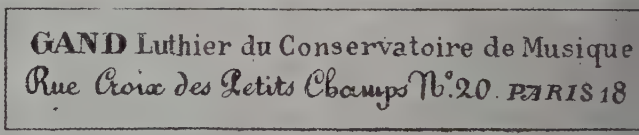

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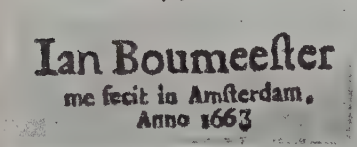

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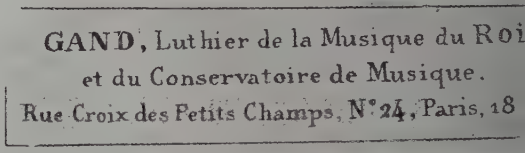

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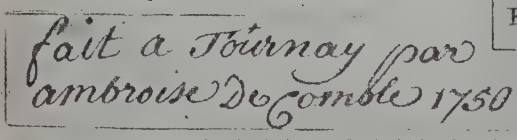

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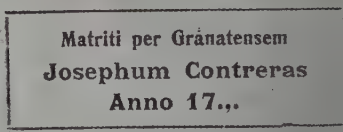

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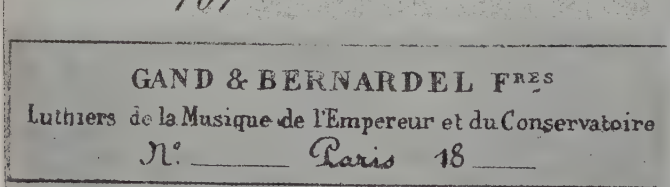

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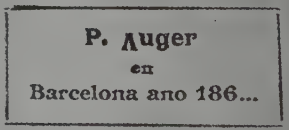

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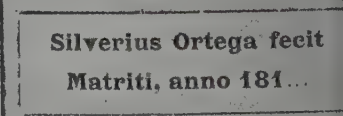

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N.° ____ Paris 18____

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p.r Juan Alcaraz 185

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Francisco Espana
me hizo en Barcelona
Ano 18____

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Ioannes Guillemi
filius fecit Barcinone anno 17____

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Violin n.° 32
Hecho por José del Hierro
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N.°
Fab.ca de Altimira Plazuela de Sn. Fran.co
Barcelona Ano 1841

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Joannes Maria Valenzano
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y Comp.a en Barcelona ano 18...

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Matriti per filium Granatensis
Jph. de Contreras
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Josephus Massaguer fecit Barchinone
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Salvator Bofill, fecit Barci-
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Vincentius Assencio Presb.r
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Matriti per Niccolaus Duclos
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Anno 177...

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Tononi di Bologna
fecit, anno 1680

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Giacomo Corara
Fecit in Aug° 1770
Venezia N°

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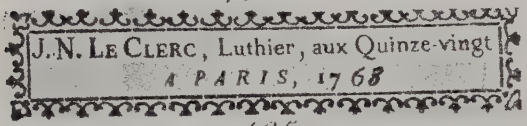

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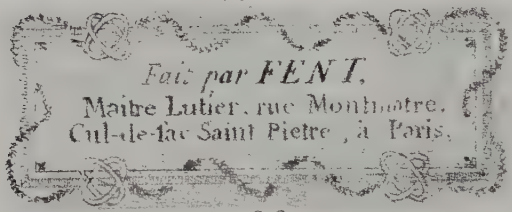

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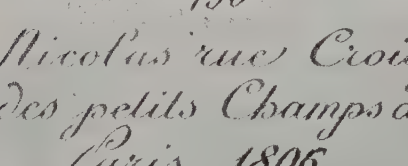

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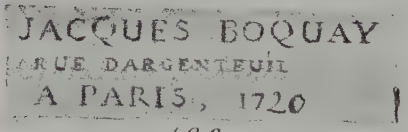

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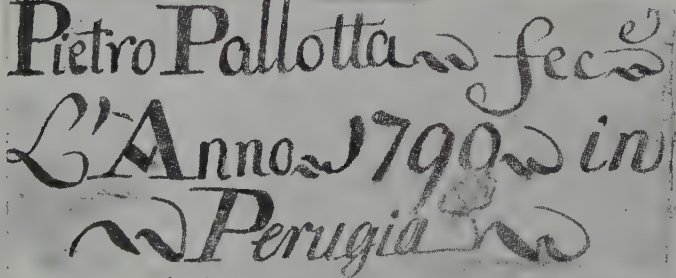
199



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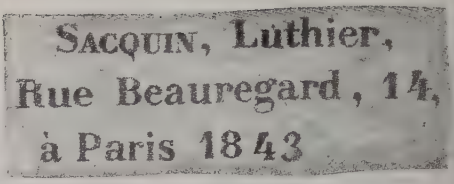

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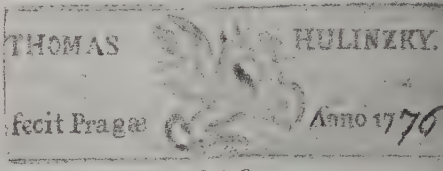

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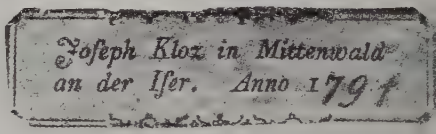

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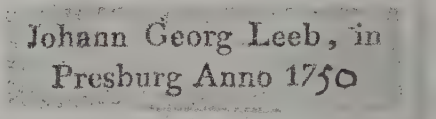

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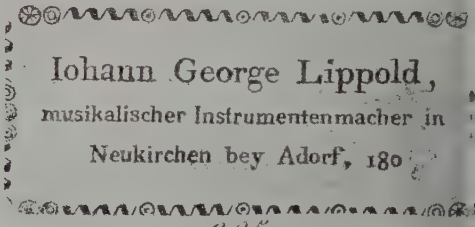

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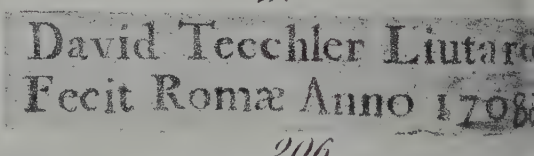

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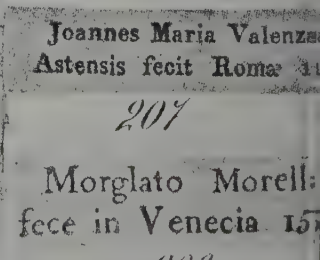

207 208

Robert Duncan Maker
ABERDEEN. 17...

209

William Forster
Violin Maker in Brampton

210

William Forster Violin maker
in S[t] Martin's Lane,
London 176.

211

William Forster Jun[r]
Violin, Violoncello, tenor and bow maker
18.. Also music seller n[o] 4
to their Royal Highness the
Prince of wales and the Duke of Cumberland.

212

John Furber, Maker
13, John's Bow
top of Buck Lane
Old S[t] Saint Luke 1812.

213

Gilkes from Forster's
Violin and Violoncello maker
34, James street, Buckingham Gate
Westminster

214

John Hart Maker
14, Princes street, Leicester square, London.
Anno 18..

215

Joseph Hill, Maker
at the Harp and Flute
in the Hay Market, London

216

Alexander Kennedy, musical instrument
maker, living in Market street, in oxford
Road, London 17..

217

Made by Thomas
Powell, n[o] 18, Clemens
Lane, Clare Market 179

218

Made by Peter Wamsley
at the Golden Harp, in Piccadilly
London 17...

219

Jacob Bayman
dwelling in Blackman street
Long-Southwark 16...

220

Benjamin Banks
Musical Instrument Maker
In Catherine Street, Sasbury 178.

221

John Barrett, at the Harp and Crown
in Piccadilly 172.

222

J[o] Betts N[o] 2
Near Northgate the — Royal Exchange
London 178.

223

John Crowther
Haugthon Street — Clare Market 176.

224

Alex. Brown Maker
Glasgow 185.

225

John Dickson Cambridge
178.

226

Dodd, Maker, 92 S[t] Martin Lane
Cerfect copies of tra divarius, Amati, Stainer, etc.
Note, The only possessor of the recipe for preparing
the original Cremona oil varnish.
Instruments improved and repaired.

227

Michael Boller, Geigenmacher in Mittenwald an der Iser. 1780

228

Gabriel Buchstetter, Lautten und Geigenmacher zu Stadt am Hof prope Ratisbonæ 1764

229

Josephus Paulus Christa Lauten- und Geigenmacher in München 17

230

Paulus Alletsee, fecit Monachij. 1717

231

R E M Y,
Luthier, & Facteur de Harpe,
A PARIS

232

MOUGENOT,
A SAINTE CECILE,
rue Ganterie, à Rouen,
1763

233

Mattio Goffriler Fece in Venezia Anno 1700

234

Gio. & Francesco fratelli de Gemelli, in Contrada Larga di Milano 1700

235

Gia. Bapt. Grancino in Contra Largha di Milano anno

236

Giouanni Grancino in Contra Largha di Milano al segno della Corona 1708

237

Paolo Maggini in Brescia

238

Ioseph Guarnerius filius Andreæ fe Cremonę sub titulo S. Teresie 17

239

Andreas Guarnerius fecit Cremona titulo Sanctæ Teresiæ 1689

240

Petrus Guarnerius Cremonensis feci Mantuæ sub tit. Sanctæ Teresiæ 16

241

Joan. Udalricus Eberll, fecit Pragæ 1740

242

Laurentius Storioni feci Cremonæ 17

243

Antonius Stradiuarius Cremon Faciebat Anno 17

244

Johann Wilhelm Bindernagel
Instrumentenmacher in Gotha
1790
N° 245

Josephus Edlinger
me fecit Pragæ 1740
N° 246

Sebastian Dalinger
Viennæ anno 1800
N° 247

Thomas Edlinger
Lauten-und Geigenmacher in Prag. 1720
N° 248

Karl Grim
in Saatz 1840
N° 249

Johann Gottfried Hamm
Instrumentenmacher
Stadt Neukirchen bey Adorf
un Voigtlande fecit Ao. 1810
N° 250

Joannès Jauch me fecit
græcii anno 1740
N° 251

Léonhard Mausiell
Nürnberg. 17..
N° 252

Sebastianus Rauch Pragensis
fecit anno 17..
N° 253

C. Nicolaus Savicki
Reparabit anno 1820 Viennæ
N° 254

Auguste Riechers fecit
Berlin, n° 325 AR
N° 255

BarakNorman
and Nathamiel Cross
at the Bass viol.
in S[t] Paul's Church-Yard,
London. Fecit 17..
N° 256

Richard Duke Maker
Holborn London Anno 17..
N° 257

Edward Pamphilon
April the 3[d] 168.
N° 258

Richard Duke Maker
ncar apposite
Great Turn-Stile
Holbourn-London
N° 259

Hart & Son Makers
28 Wardour street - 18 London 95
N° 260

Made by
George Duncan
Glasgow. 188.
N° 261

Made by **Benjn. Banks**
N° 30 Scherrard street Golden
Square, from salisbury
N° 262

Made by
Thomas Absam
Wakefield, Feb. 14
1833
N° 263

William Addison in ong Alley
over against Moorfields 16..
N° 264

Johannes Ardenois tot Ghent
1730
N° 265

Peeter Borbon Tot Brussel
N° 266

Johannes Cuyper
fecit in Haag 170.
N° 267

Egidius Michiels luthier
de la Cour à Bruges 176.
N° 269

Nicolaüs Simoutre
Lupot Nicolaï discipulus
Divoduri fecit 186.
N° 270

Sacquin luthier
rue Beauregard, 14
à Paris 1853
N° 271

Fait par **Narny** luthier, chez
Madame Salomon à Paris 17..
N° 272

Fait par **Lapaix** luthier
à Lille, en 1840
Breveté
N° 273

Larcher Pierre luthier de Par
élève de Guersan, Grande-Rue, au
Grand Dauphin, à Tours 1780
N° 274

Fait par **G. Le Blond**
à Dunkerque 1788
N° 275

Pierre Le Pilleur dans l'Abba
Saint-Germain à Paris 1750
N° 276

Antonius Gygot
Bruxelles fecit
1800
N° 277

Franciscus Maria
Pupunatus
fecit Lausannæ anno 184.
N° 278

Andrea Amati in
Crémona M. D. LXX.
N° 279

A Verdun par
Joseph Miraucourt
1741
N° 280

A LA VILLE DE CRÉMONNE

DN

D. NICOLAS Aîné

N° 281

Antonius Médard

Nancy 1760

N° 282

Franciscus Médard

fecit Parisiis 17..

N° 283

Le Lièvre rue des Noniandières à Paris 1750

N° 284

Carolus Henry luthier rue Saint-Martin, n° 151 fecit anno Domini 1835

N° 285

Joseph-Louis Germain

à Paris, année 1863

N° 286

Ève luthier, rue Culture-Saint-Catharine 1771 A la Fortune

N° 287

Ève Md luthier, rue Saint-André-des-Arts, près la rue Dauphine, Fg-Saint-Germain, à la Fortune, à Paris 1757

N° 288

Fait par moi **Pierre Defresne** maistre luthier de Paris demeurant rue Nve-St-Lô à Rouen 1735

N° 289

Fait par moy **Jean Vuillaume** à Mirecourt 1738

N° 290

Nicolas Vuillaume fecit à Mirecourt anno 18..

N° 292

J.-B. Vuillaume N° 4 Chez N. A. Létè, rue Pavée-Saint-Sauveur, n° 20 à Paris 1823

N° 293

Fait sous la direction de **Thibout** luthier du Roi, rue Rameau, n° 8 à Paris

N° 294

Michel Pacherelle luthier, rue d'Argenteuil, à Paris 1780

N° 295

Antonius Saint-Paul prope Comœdiam Gallicam Lutetiæ anno 1771

N° 296

Fait par **Gosselin** amateur, Paris, année 1825

N° 297

Fait par **Feret** élève de Medard, 1708

N° 298

Fait par moy **Jean Touly** à Nancy 1745

N° 299

Vincenso Palermo
Londra 1796
N° 300

Georges Chanot à Paris
quai Malaquais, année 1854
N° 301

Etienne Maire, fils luthier
à Paris 18.. rue Poissonnière, 31
N° 302

Louvet A la Vielle Royale
rue Croix-des-Petits-Champs
à côté de la Porte Saint-Honoré à Paris
1750
N° 303

Al^to Giordano fecit
Cremonæ 1735
N° 304

Nicolaus Giorgi faciebat
Taurini anno 1745
N° 305

Domenico Geroni Ostiano
fecit anno 1815
N° 306

A.
Michael
Garanus
F. Bonon
N° 307

Dagneli et Bagatella
fecerunt Patavii anno 1750
N° 308

Jacobus Philippus
Cordanus
fecit Genuæ anno Fal. 1770
N° 309

Henricus Catenar
fecit Taurini anno 1676
N° 310

Antoniazzi Romeo di Cremo
fece in Cremona l'anno
N° 311

Francesco Juliano in Ron
1720
N° 312

Santino Lavazza fece in
Milano in Contrada
Larga 1725
N° 313

Fetlo da **Giovan Francesc**
Leoripozzi Milanese nel
aquila 1759
N° 314

Pietro San Maggini
Bresciæ 1640
N° 315

Jacobus Horil Fecit
Romæ an 1745
N° 316

Joseph et Antonius
Gagliani filii NICO
LAJ et Nepotes Ja-
nuarj F. NEAP, 17..
N° 317

Guiseppe Carlo Fratelli Fiscer
fabbricatori di stumenti in Milano
Vicino alla balla 1760
Nº 318

Pietro Ferati
fecit Siena 1760
Nº 319

Gasparo Ferrari Romano
Roma anno 1750
Nº 320

Antonio Compostano
fece in Contrada Larga
Milano 1700
Nº 321

Francesco Gattinari
fecit Taurini anno Domini 1700
Nº 322

Petrus Balestrieri
olumnus Antonii
stradivarii fecit Cremonæ anno 17..
Nº 323

Gaëtano Guadagnini
J -B. Guadagnini Filius
Taurini fecit 1780
Nº 324

Antonio Maria Lavazza fece in
Milano, habita in Contrada
Largha 1705
Nº 325

Alberto Liainer
in Roma 16..
Nº 326

Joannes Antonij Guadagnini
Allevius Stradvarij fecit Taurini
1745
Nº 327

Petrus Guarnerius Filius Joseph
Cremonensis fecit Venetijs
anno 1735
Nº 328

Jo Batta Lolio di Valtezze
F. anno 1740
Nº 329

Antonio Gabrielli fece
in Firenze 17..
Nº 330

Florentus Florenus
fecit Bononiæ, an. 1730
Nº 331

Pietro Zanatto Fece in
Treviso anno 1690
Nº 332

Lorenzo Maffei Lucca,
fecit 1780
Nº 333

Pettus Antonius Malvolti
Florent. fecit anno 1710
Nº 334

Joannes Marcelli
fecit Cremonæ
M DC XCV
Nº 335

Aloysius Marconcini
Ferrariensi de Ferrara
anno 17..
Nº 336

Giuseppe Morello Odani
in Napoli 1730
Nº 337

Joseph Odoardi filius Antonii
fecit propre asculum 1780. opus
No
No 338

Luigi Pieroni
fecit in Gubbio 1830
No 339

David Pizzurnus fecit
Genue anno 1760
No 340

Bortolamio Obici
in Verona 1680
No 341

Carolus Antonius Tanegia
fecit in Via lata Medio-
lani anno 1720
No 342

Gio Giorgo Taningard
fecit Romæ anno 1746
No 343

Petrus Paulus De Vitor
Venetus fecit Brixiæ 1740
No 344

Gregorio Montade
Cremonensis 1700
No 345

Antonius Mucchi
fecit Mutinæ 1870
No 346

Petrus Valentinius Novellus
Discipulus Anselmi Bellosij
fecit venetijs 17..
No 347

Marcus Obbo Napoli 1710
No 348

Bastiano Pardini
in Fiorenza
No 349

Gasparo Piattelini fece
in Firenzze anno Domini 17..
No 350

Augustinus de Planis
fecit Genuæ 17..
No 351

Giovanni Gaettano Pazzi
Florentinus anno 1650
No 352

Giovan Gaettano Pazzi
allieno d'ell
Maggini di Brixiæ
fecit Firenze anno 16..
No 353

Joannes Rota fecit
Cremone anno 1800
No 354

Sabbatino Sacchini
da Pesaro 1680
No 365

Raffaelle Trapani
Napoli No
No 366

Pier Lorenzo Vange
listi fece l'anno 1740
in Firenze
No 367

Ferdinando Alberti
fece in Milano
nella Contrada del pesce al segno
della Corona Ao 1740
No 368

Dominici Angelin
Naples 1625
N° 369

Antonius Zanotus fecit
Mantuæ anno 1720
N° 370

Joannes Varotti fecit
Bononiæ anno 1792
N° 371

Paolo Vimercati
fece in Venezia anno 1700
N° 372

Jo-Baptista Rugerius
Nicolai amati
Cremonæ alumnus Brixiæ,
fecit anno 1700
N° 373

Petrus Jacobus Ruggerius
de Nicolai
amati Cremonensis fecit Brixiæ 17..
N° 374

Petrus Jacobus Rogeri
fece Brixiæ 17..
N° 375

Giacinto filio di Francesco
Rugier detto il per 16..
N° 376

Vincenzo Rugier detto il per
in Cremona 17..
N° 377

Giuseppe Scarampella
fece in firenze anno 1882
N° 378

Nicolaus Albani
fecit Mantua 17..
N° 379

Cortesi fecit Pifavri 16.
N° 380

Antonio Pedrinelli
ad imitationem Stradivarii
fecit in Crespano anno 1850
N° 381

Johannes Trinelli 1800
N° 382

Joannes Varotti fecit
Bononiæ anno 1800
N° 383

Januarius Vinaccia fecit Napoli
sub signo Cremonæ anno Domini 1760
N° 384

Giron Luthiers à Troyes
1790
N° 385

Feyzeau
à Bordeaux
1780
N° 386

Joannes
Frebrunet
N° 387

fait par **Jean-Robert Chibon**
Maître luthier, rue de la Sourdière
au coin de la rue Saint-Honoré
à Paris 1740
N° 388

Luzzi Maître luthier, rue
Mazarine près le Carrefour de Bussy
N° 389

Egidius Snoek à Bruxelles 17..
N° 390

Marcus Broché à Bruxelles,
au Roy David, l'an 17..
N° 391

Angelus Soliani fecit Mutinæ 1805
N° 392

Ægidius Barzellini fecit
Ecolle Amatius Cremonen 16..
N° 393

Joseph Guarnerius fecit ✠
Cremonæ anno 17[illegible] IHS

393

SOCQUET
Au Génie de l'Harmonie
Place du Vieux Louvre, à Paris 176[illegible]

394

PAUL KAUL 154
Nantes — An 1923

395

PAUL KAUL
Nantes — An 1909

396

PAUL KAUL
Ancenis — An 1923
Le "Porpora"
Modèle que j'ai créé spécialement
pour LUCIEN CAPET. 44

397

Albertus Aloysius Blanchi
Augustini filius fecit
Nicæa Civitas Anno

398

Nicolas Médard
Paris 1648

399

Joannes Franciscus Celoniatus
fecit Taurini Anno 1738

400

Maucotel et Deschamp
Paris, 19 N°

401

ALPHONSE GIBOREAU
LUTHIER-FABRICANT
4, Rue Chapelle-des-Clercs, 4
Liége, le 19

402

Eugène Corvisier
Luthier à Paris-19

403

E. MARCHAND
PARIS, l'an 19

404

J. & P. DITER, Luthiers
à Marseille, l'an 19

405

Exposition Universelle Liége 1905 : Diplôme d'honneur
Exposition Universelle Bruxelles 1910 : Médaille d'Or

Emile Laurent, Luthier

11, Rue de la Clé, 11

N° BRUXELLES 19

406

EXPOSITION UNIVERSELLE DE LIÉGE 1905 — EXPOSITION UNIVERSELLE DE BRUXELLES 1910

407

Maison fondée en 1889

André BERNARD

LUTHIER

Fabricant d'instruments de musique, à cordes

MÉDAILLES OR & ARGENT

Expositions internationales de Paris 1900, Bruxelles 1897.

Liége 1905

Ex-ouvrier de la maison GAND & BERNARDEL

Luthiers du Conservatoire de Paris

Liége Année 19 Numéro

408

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Fait sous la Direction de
Marcellus ROBIN
à BORDEAUX
Année Numéro

411

CLAUDOT LUTHIER à DIJON
l'AN 1923 N° 101

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MÉDAILLES D'OR & D'ARGENT
E. BONNEL, luthier
1896 RENNES N° 250

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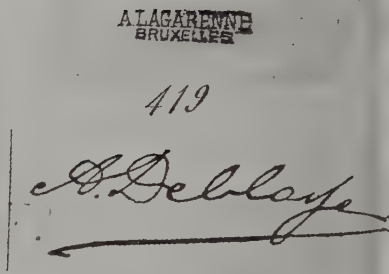
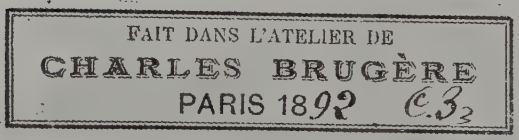


420



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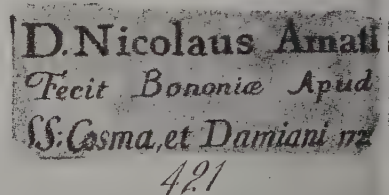

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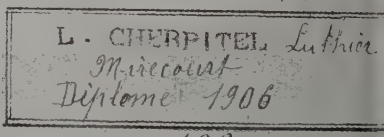
416



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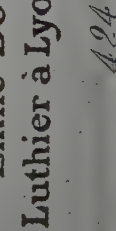
423



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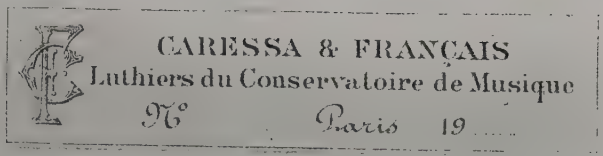
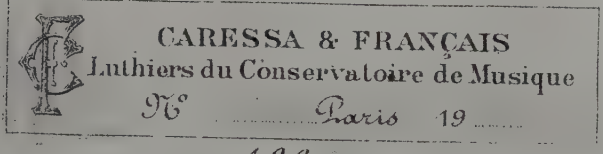
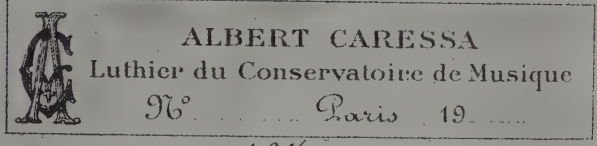


425



426



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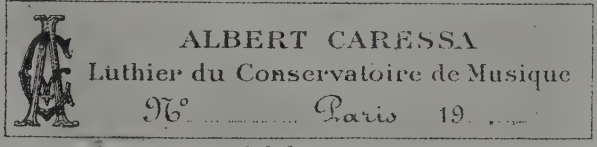

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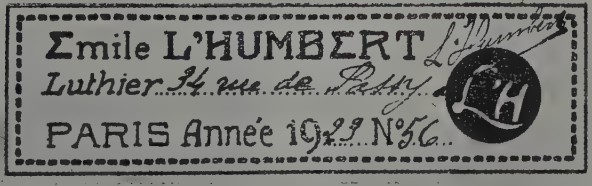

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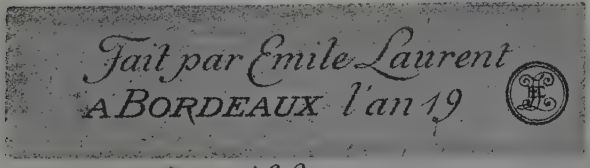
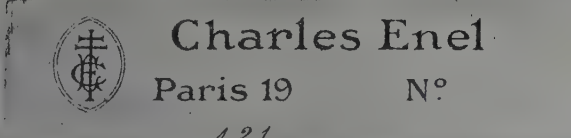


430



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Marcel VATELOT Luthier
A Paris, Année 1920
M Vatelot

432

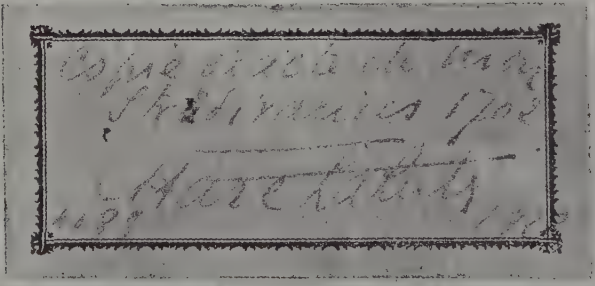
JULES MERCIOLLE
Luthier à Paris, 3, rue des Petites-Écuries
Année 19 N°

433

PAUL SERDET
Luthier à Paris, 19 N°

434

Copie exacte de mon
Stradivarius 1702
Hare Lutetia
1088 1910



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Laberte-Humbert Frères
191 **Mirecourt** N°
Exposition Internationale Bruxelles 1910
GRAND PRIX

436

LES FILS DE J. TOURNIER
LUTHIERS -:- 49, Rue de Rome
N° PARIS 19

437

Alex^dre Delanoy à Bordeaux
élève de J.B. Vuillaume 19
AD

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Alex^dre Delanoy à Bordeaux
élève de J.B. Vuillaume 19
AD

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Alex^dre Delanoy à Bordeaux
élève de J.B. Vuillaume 19
AD

440

Ch.J.B. COLLIN-MÉZIN Fils
Luthier à Paris
Rue du Faub.g Poissonnière N° 10
C.M.
1879

441

Ch.J.B.COLLIN-MÉZIN
Luthier à Paris
Rue du Faub.g Poissonnière, N°29
C.M.
1903

442

Ch.J.B.COLLIN-MÉZIN
Luthier
C.M.
GRAND PRIX — Exposition Universelle 1900
PARIS 1923

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Collin-Mezin

444

445

Joseph Vautrin fecit
Chaumont anno 19
J.V.

446

447

LUTHERIE — INSTRUMENTS DE MUSIQUE
& RÉPARATIONS EN TOUS GENRES
S. VALLIER
45, Rue de la République — ROUEN

448

Charles Le Lyonnais
à Nantes, Année 1921
Le Lyonnais

449

Georges Chanot à Paris
1. Quai Malaquais. Année 18

450

BARBET & GRANIER
LUTHIERS BREVETES
Rue Paradis, 14 -- Marseille
N° 18 85

456

Chardon Père & Fils
Luthiers
Paris 19

451

GRANIER, LUTHIER
14. Rue Paradis — Marseille
Fait en Avril 1923 N° 58

457

fait sous la Direction
de Chardon & Fils. Luthiers
6. Rue du Faub^g Poissonnière. 6
Paris 19

452

GRANIER, LUTHIER
MARSEILLE Année 1923

458

Joseph Chardon à Paris
1. Quai Malaquais. Année 18

453

Franciscus Bovis
Nicaensis
Fecit Anno 1

459

LÉON BERNARDEL, Luthier
40bis Faub^g Poissonnière
Année ..... Paris. N° .....

MONOPOLE

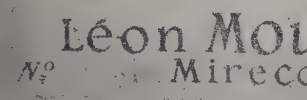
454

EXPOSITION DE BRUXELLES 1910 - MÉDAILLE D'ARGENT
FAIT LE ..... AVEC LES PRINCIPES ET LE
VERNIS DE L'ANTIQUE ÉCOLE DE CRÉMONE
RETROUVÉS PAR
H. WAGNER, 52, Rue de Rome, PARIS

455

LUCIEN SCHMITT
- Luthier à GRENOBLE - 19 -

459 B



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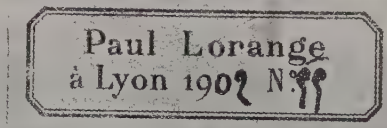
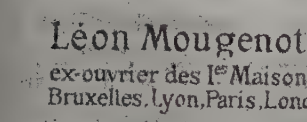


466 B



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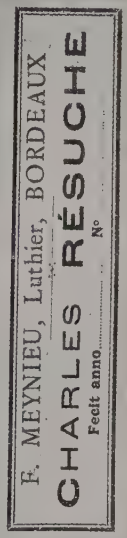

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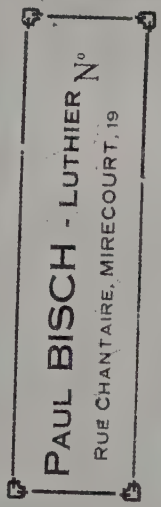

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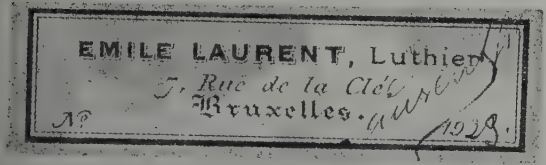

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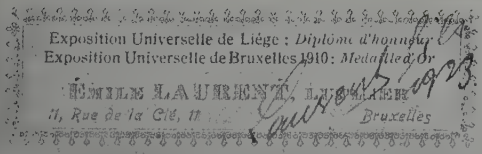
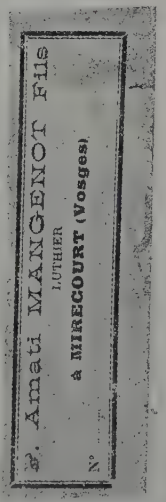

Exposition Universelle de Liége : Diplôme d'honneur
Exposition Universelle de Bruxelles 1910 : Médaille d'Or
EMILE LAURENT, Luthier
11, Rue de la Clé, 11
Bruxelles

466



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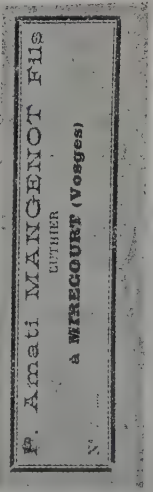


470

471

Alfred Vidoudez, Luthier,
à Genève l'an 1905

472

Alfred VIDOUDEZ Luthier du Conservatoire
GENEVE l'an 1914

473

Repassé par
Alfred Vidoudez, Luthier du Conservatoire
à Genève l'an 1920

474

Alfred Vidoudez, Luthier du Conservatoire
à Genève l'an 1923

475

Réparé par Aimé KLING
Luthier - GENÈVE - 19

476

S. A. Deroux
16, Rue Geoffroy-Marie
N° 18
Paris

477

FAIT PAR EUGÈNE LANGONET
LUTHIER A ~~PARIS~~ Nantes
L'AN 19

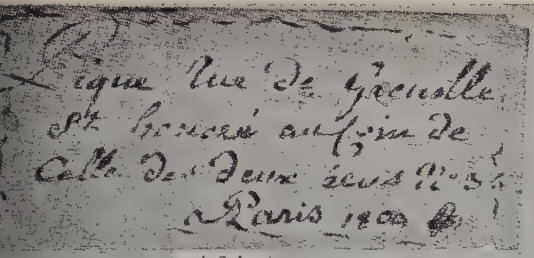
479

Auguste Deroux à Paris
An 18

478

Bourguignon Maurice
43 rue de la Regence
Luthier à Bruxelles annot 1923

480



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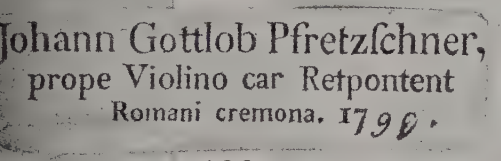

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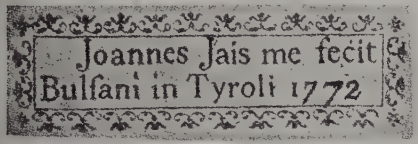

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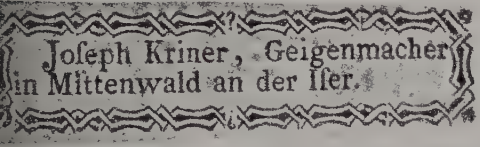

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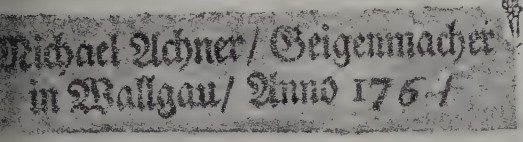

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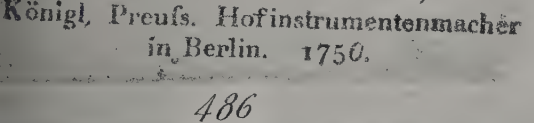

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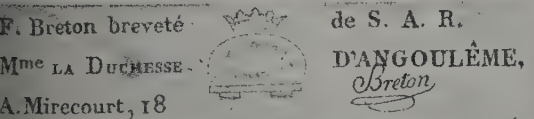

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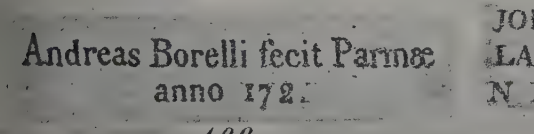

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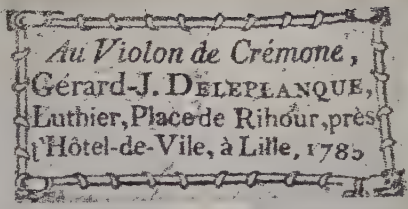

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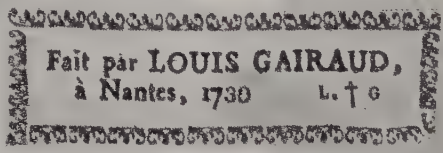

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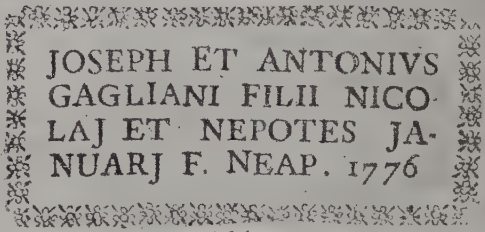

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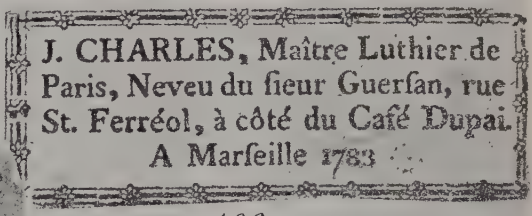

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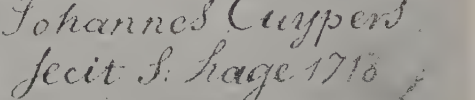

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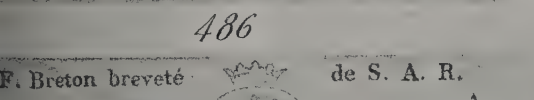

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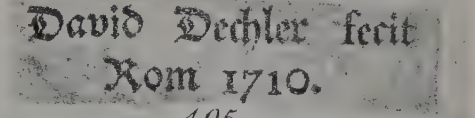

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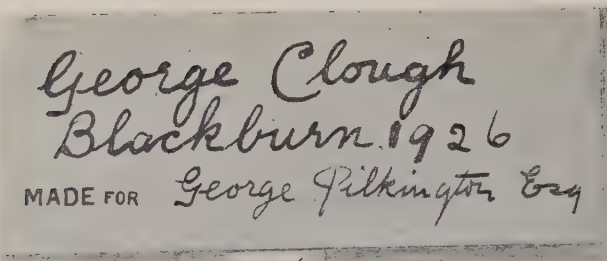

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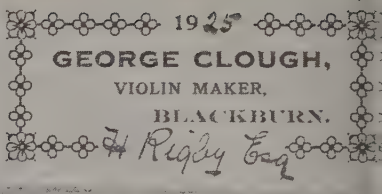

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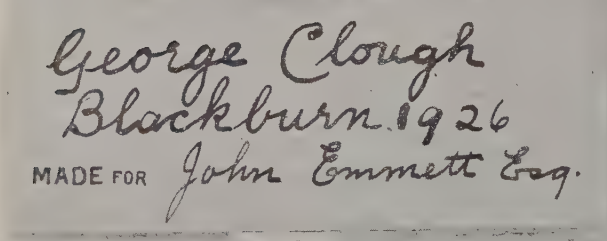

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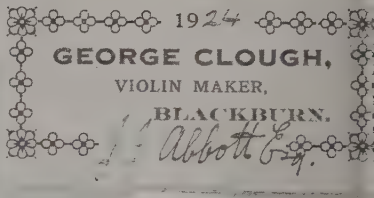

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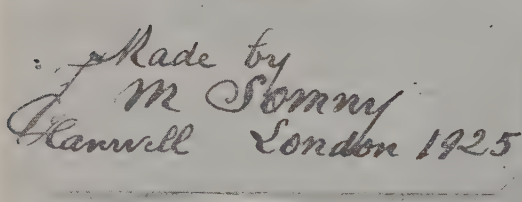

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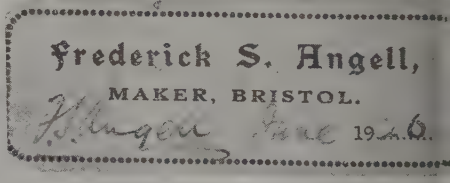

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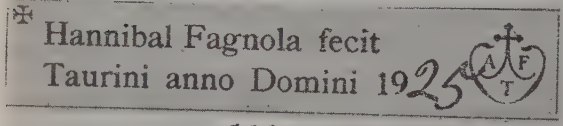

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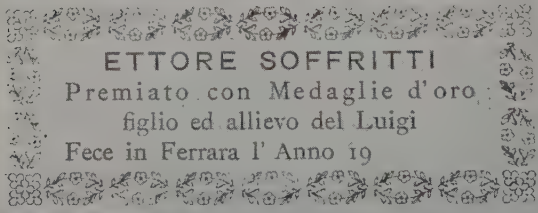

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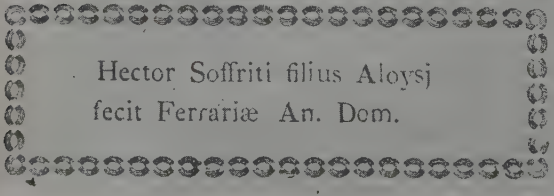

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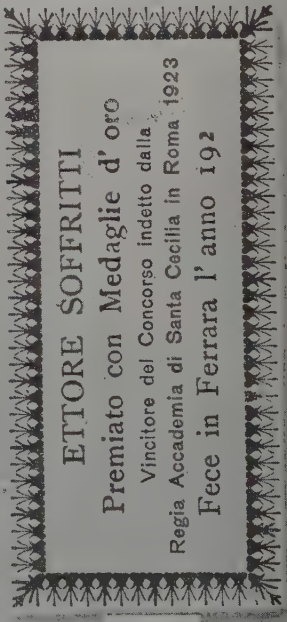

ETTORE SOFFRITTI
Premiato con Medaglie d' oro
Vincitore del Concorso indetto dalla
Regia Accademia di Santa Cecilia in Roma 1923
Fece in Ferrara l' anno 192

506

SOFFRITTI ETTORE
Premiato con Gran Medaglia d'oro
all' Esposizione Internazionale di Bruxelles
Fece in Ferrara l'anno 19

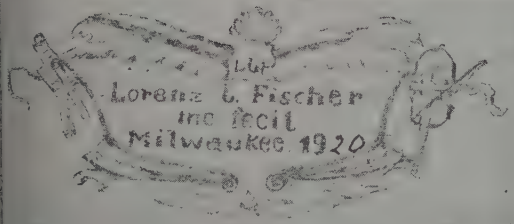
507

H. Schnicke, Maker
to Cincinnati, O

508

H. Schnicke
OLD AND NEW VIOLINS
N. W. COR. BELLEVUE AND STETSON STS.
CINCINNATI, OHIO

509



510

Lorenz J. Fischer
Violin Maker
Milwaukee
renovirt Anno 19 11

511

FASSAVER FERRON
FECIT, CHICAGO, 19

512

Repaired by
A. Chanot, London, 1910 (AEC)

513

A. E. CHANOT, Fecit.
LONDON, A.D. 1906 (AEC)

514

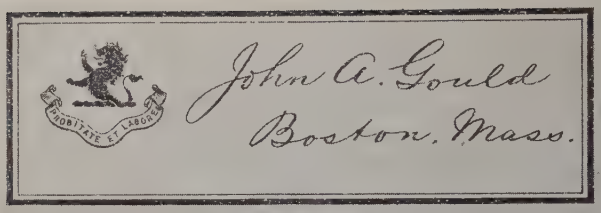
Hans Tietgen
New York, 1901

515

516

C. S. WILLIS,
Maker.
Reading 19

517



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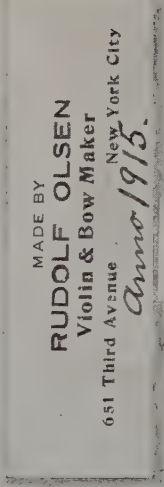

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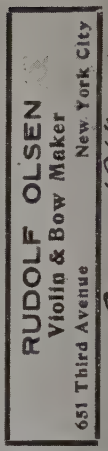

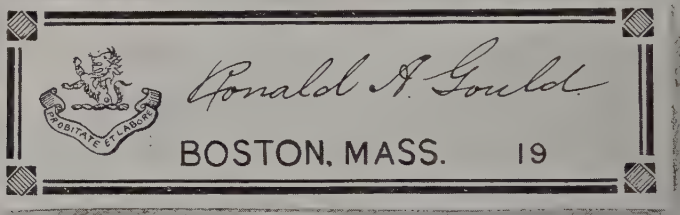

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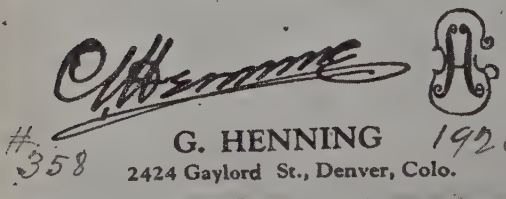

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526

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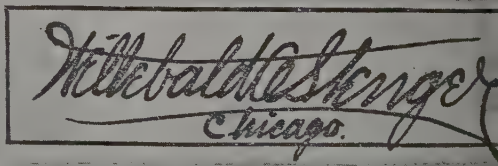

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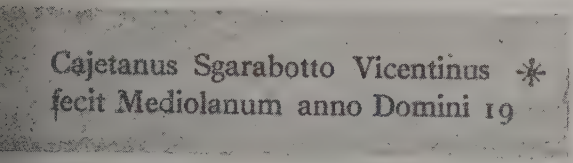

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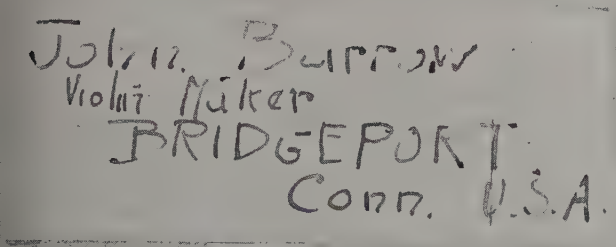

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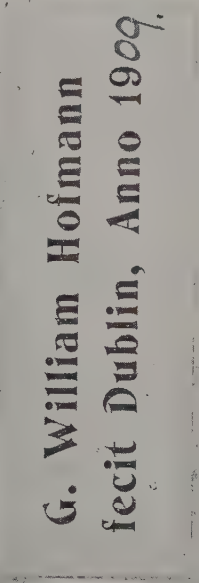

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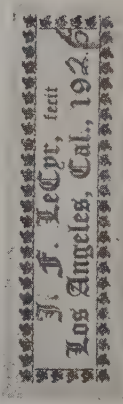

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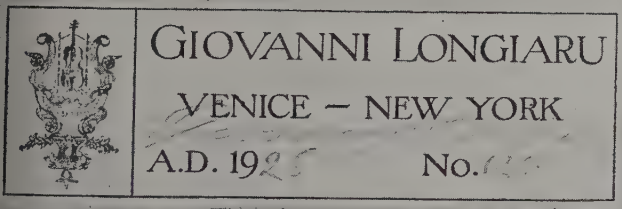

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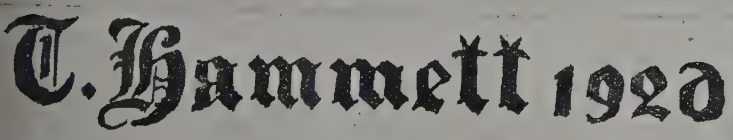

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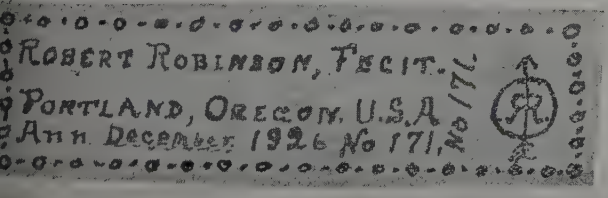

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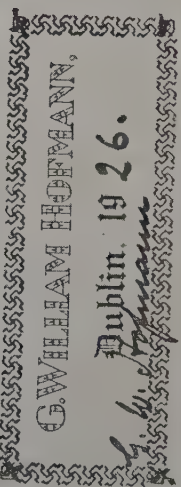

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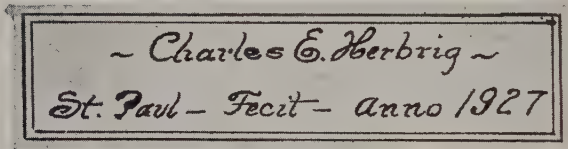

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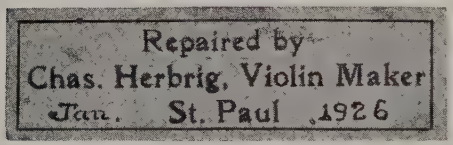

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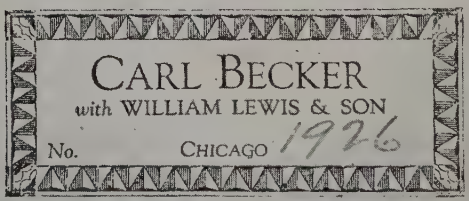

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The Masters
their Pupils and Copyists

THE MASTERS, THEIR PUPILS AND COPYISTS

Italian School

AMATI : *Italians :* Anselmi, Antoniazzi, Assalone, Barzellini, Cappa. Castello, Celionati, Cerutti, Costa, Dominicelli, Florini, Fraiser, Gabrielli, Galbicellis, Giubani, Grancino, Guglielmi, Léoni, Mantegatia, Palma, Polis, Ruggieri, Santo, Santo-Séraphino, Sneider, Tedesco, Tononi, etc.

French : Boquay, Brugère, Caussin, Cherpitel, Holder, Kaul, L'Humbert, Pierray, Renault, Roze, Guersan, Castagnery, B. Fleury, Salomon, and most of the violin makers of the XVIIIth century.

English : Adams, Addison, Banks, Betts, Cahusac, Dickson, Duke, Fendt, Forster, Furber, Gilkes, Harris, Hart, Withers, etc.

Germans : Buchstetter, Fischer, Fritzche, Schweitzer, Thir, Jaïs, etc.

Various Schools : Assensio, Boussu, Hierro, Friedrich, James, H. Jacobs, Lechletner, Lefevre, Olsen, Snœck, etc.

BERGONZI (Carlo) : Albanesi, the Bergonzi, Falco, Goffriller, etc.

BELOSIO : Cerin.

CAPPA : Catenar, Marchand, Holder.

CERUTTI : Cavalli.

GAGLIANO : Blasio, Th. Eberle, Filano, Garani, Rivolta, Vinaccia, Maire-Breton (de Barcelone), Pœlhand, etc.

GASPARO (da Salô) : Amati, Forni, Stradivari, Guarneri, Maggini, Pasta, B. S. Fendt, Borbon, etc.

GUADAGNINI(J.-B.): Beretta, Borelli, Fagnola, Milani, Scarampella. Laurent, François, the Guadagnini, etc.

GRANCINO : Compostano, Loli, Tenagia.

GUARNERI (Joseph), I. H. S. : *Italians :* Calcagni, Deconet, Gibertini, Landolfi, Scarampella, Storioni, Testore, etc.

French : Barzoni, Bovis, Deroux, Kaul, E. Laurent, L. Humbert, Resuche, Salle, J.-B. Vuillaume, Bernardel, Silvestre, etc.

English : P. Davidson, B.-S. Fendt, J.-F. Lott, Anderson, Chanot, Angell, Withers, Smilie, etc.

Germans : J. Fischer, Fritzche, Lembock, Savicki, etc.

Various Schools : Ch.-F. Albert, Becker, Bohmann, Contreras, Ferron, Friedrich, Gemunder, Aug. Falisse, Heberlein, Heiges, Longiaru, Merrill, Laurent, Olsen, Pulpaneck, Robinson, Ortega, Schincke, Simonin, etc.

GUARNERI (P.), (de Mantoue), Boquay, Gould.

GABRIELLI : Cati, Malvolti, Vengelisti.

LANDOLFI : Zanoli.

MAGGINI : Cortesi, Dosseur, Mariani, Obici, Pazzini, Ravanelli, Tortobello, Kaul, Vuillaume, Bernardel, Gilkes, Norman, Hardie, Merrill, Gemunder, etc.

MONTAGNANA : Deconet, Clough, etc.

PRESSENDA : Despines, Fagnola, Rocca, Bianchi, P. Pacherele, etc.

RUGGIERI : Calvarola, Santo-Seraphino, Marchand, the Ruggieri, etc.

SANTA-SERAPHINO : Farinato, Bellosio, etc.

SRADIVARI (Antonio) : *Italians* : Omobono and Francesco Stradivari, Baldantoni, Balestrieri, Calcagni, Camilli, Costa, Deconet, Facini, the Gagliani, Gibertini, Giorgi, Gobetti, Marconcini, Montagnana, Montaldi, Mucchi, Zanti, etc.

French : Aldric, Augière, Bailly, Bassot, Bernardel, Blanchard, Brugère, Clément, Deroux, Enel, Fent, Nicolas-Fourrier, Gaillard, the Gand, Germain, Gosselin, Holder, Olry, Panormo, Lupot, Médard, Pique, Pirot, Renaudin, Salomon, Silvestre, Thibout, Vatelot, J.-B. Vuillaume, Serdet, etc.

English : Angell, Blair, Brown, Chanot, Davidson, B. Fendt, Y. Fendt, Furber, Hardie, Harrisch, Marshall, Panormo, Plane, Tobin, Withers, Smilie, Yong, etc.

Germans : Ernst, Fischer, J. Fritzche, E. Viessler, L. Otto, Reichers, Schmidt, Stoss, Vœl, A. Widhalm.

Various School : Aerts, de Comble, Duclos, Falisse, Guillami, J. Hierro, Laumann, Laurent, Valenzano, Vidoudez, Vuillaume, N.-F. Olsen, Pœlhand, Pulpaneck, Robinson, Mathewson, Longiaru, Kœler, Herbig, Henning, Heiges, Heberlein, Hamand, Aug. Gemunder, Fiedrich, Fischer, Bentin, Becker, Ch.-F. Albert, etc.

TESTORE (C.) : Artalli, Borgia, Sgarabotto, Tassini, the Testore, etc.

TECCHLER : Buonaroti, Emiliani, Pollusca, Romani, Toppani, etc.

TONONI : Vimercatti.

French School

ALDRIC : Aubry, Charotte-Millot, Sacquin.

BERNARDEL : Miremont.

BOQUAY : N. Bertrand, F. Vaillant.

CHAPPUY : Joseph Chanot.

CASTAGNERY : Feyzeau, Gaffino, Melling.

GAND (François) : Leté, Rambaux, Bernardel.

GUERSAN : Castagneri, Dulac, Dumesnil, Pacherel, Saint-Paul.

GAND and BERNARDEL : François, Jombar, Merciolle, Résuche.

GROSSET : Lelièvre.

KOLIKER : Thibout.

LEJEUNE : G. Martin.

LUPOT (Nicolas) : Léon Bernardel, Bernard (de Liège), Charles-François Gand, Guillaume Gand, Olsen, N. Simoutre.

MÉDARD : Trévillot, Gygot (de Bruxelles).

MIREMONT : Cunault.

NICOLAS aîné : Barbé, Florentin, Darche, L. Cyr, Morlot.

PIERRAY : Grosset, Guersan, Ouvrard, Vibert.

RAMBAUX : Mennegand.

SALOMON : Namy, Decombe, Deshaies.

SILVESTRE : Diter, E. Maucotel, Serdet.

VUILLAUME (J.-B.) Barbé, Buthod, Alex. Delanoy, Boulangier, Diter, Grandjon, Hel, Ch. Jacquot, Ch. Maucotel, Mougenot, Simonin, N. Vuillaume, etc.

German School

ALBANI : Schorn, Wenger.

EBERLE : Hulinski.

GEISSENHOF : Schweitzer.

KLOTZ : Ph. Achner, Boller, Fichtl, F. Geissenhof, Horenstainer, Kriner, Simper-Niggel, Schandl, Tentzel, Zwerger, Neimer.

STAINER (Jakob) : *Germans* : Achner, Albani, Bachmann, Dalinger, Esler, Fischer, Groblitz, Horenstainer, Kempter, Klotz, Leeb, Maussiell, Mayr, Oslen, Reichel, Riess, Stadlmann, Widhlam, etc.

English : B. Banks, Barrett, Cross, Duke, Forster, Heeson, Johnson, Marshall, Merlin, Wamsley, etc.

TECCHLER : Maussiell.

WIDHALM : Otto C. W. F.

CHANOT : Chanot, Warrik.

DAVIS : Withers.

DUKE : Betts.

FENDT : Deverent, Dodd, Purdy.

FURBER : Baines.

FORSTER : Absam.

FORSTER (A.) : Pretts.

GILKES : Hart.

HARDIE : Anderson.

SMITH(Th.) : Barnes.

WAMSLEY : Joseph Hill.

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ADDENDA

COUGHLIN (John-E.). — *Chicago* (Illinois). Van Buren St., Room 200. Contemporary maker and repairer.

GEMUNDER (August. M.). — *New-York.* (See Miscellaneous Schools). Gemunder Art Violin. Another violin of this model was played by Madame Nicoline-Zedeler-Mix, soloist of the famous Souza Orchestra during their world tour in 1912-13.

Press articles were very eulogistic regarding the qualities of this instrument. Mr August Gemunder is a distinguished violinist, and founded the musical paper "The Violin World" in 1892. He is also the inventor of "Harmonious Vibrators" which are used to vibrate in harmony with the notes played by the violinist : the object being to increase the tone of the instrument, creating a more sustained and sonorous tone on all the strings and positions, thus producing that quality of mellowness and response so sought after by violinists.

The name of the invention is "Amplitone" and can be adapted to the instrument without necessitating any change in it, the vibrators being removable.

This quite recent invention is all to the credit of the inventor whose reputation as a maker is very great.

LEHMAN (Eugène). — *Sharon Springs* (N.-Y.). Contemporary maker.

NEFF (Ellery L.). — *West Willington* (Conn.) Contemporary maker.

SHRADER (George-Thomas). — *Little Rock.* (Arkansas) Contemporary maker. Medal of Honor awarded on Superior Tone and Workmanship, International Exposition, San Francisco 1915.

VUILLAUME (Nicolas-François). — *Brussels* 1802-1876. This maker is the brother of Jean-Baptiste Vuillaume (See under this name in the French School). He worked with in Paris before establishing himself in Belgium. His work denotes genuine qualities and a deep knowledge of his craft. If his work is not not so refined as that of his brother, it must be said however that he used excellent woods and a red varnish of good composition. His instruments are generally made after the Stradivarius model and possess real tone qualities. He has also left excellent bows. Georges Mougenot was his successor.

ERRATA

Page 8. — Benozzati (G.) — *Instead of :* XIVth. *Read :* XIXth.
— 15. — Costa (Pietro-Ant. dalla). — Third line. — *Instead of :* brow-red. *Read :* brown-red.
— 16. — Dominicelli. — *Instead of :* Dominicelly. *Read :* Dominicelli.
— 18. — Ferrari. — *Instead of :* bases. *Read :* bass.
— 24. — *Instead of :* Graniani. *Read :* Gragnani.
— 28. — Last line but six. — *Instead of :* Le Monner. *Read :* Le Monnier.
— 29. — First line. — *Instead of :* 1434. *Read :* 1534.
— 31. — Lolio. — *Instead of :* Valterre. *Read .* Valtezze.
— 32. — Maggini (eleventh line). — *Instead of :* 0.422. *Read :* 0.432.
— 40. — Ruggieri or Rogerie (eighth line). — *Instead of :* With. *Read :* Which
— 42. — *Instead of :* Scarbi. *Read :* Sgarbi.
— 42. — *Instead of :* Siciliagi. *Read : Siciliano.*
— 43. — Stradivarius (twentieth line). — *Instead of :* With. *Read :* Which.
— 86. — *Instead of :* Jombart. *Read :* Jombar.
— 133. — *Instead of :* Gramond. *Read :* Cramond.
— 143. — *Instead of :* Langonnet. *Read :* Langonet.
— 147. — Pearce (Thomas). — *Instead of :* Brother or James. *Read :* Brother of. James.
— 192. — *Instead of* : Jacob. *Read :* Jacobs.

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Henri POIDRAS.

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